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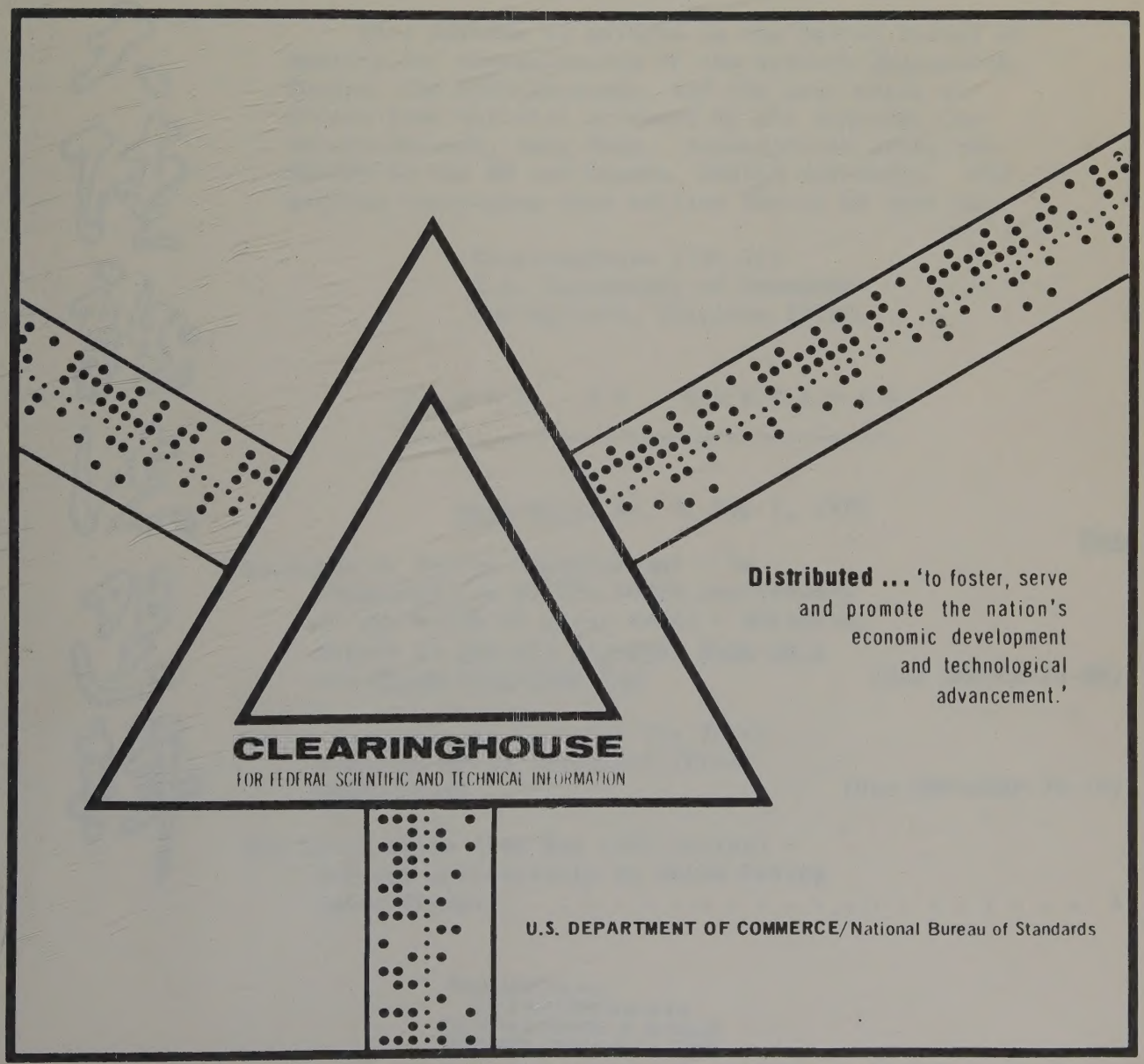
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Selections from China Mainland Magazines

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Unless otherwise indicated, these materials are full translations of articles appearing in Chinese Communist periodicals.

The Red Lantern

(The May 1970 Script)

Revised collectively by China Peking Opera Troupe

(Hung-ch'i [Red Flag], No. 5, May 1, 1970)

CAST OF CHARACTERS

Li Yü-ho, switchman and Communist Party member
T'ieh-mei, his daughter
Granny Li, his mother
Liaison man, of the Sungling Base Area of the 8th Route Army
Knife-grinder, platoon leader of Paishan guerrilla force of the 8th Route Army
Hui-lien, Li Yü-ho's neighbor
Auntie T'ien, Hui-lien's mother-in-law
Chief of Paishan guerrilla force of the 8th Route Army
Certain guerrillas
Gruel stall keeper, a woman
Cigarette hawker girl
Laboring masses A, B, C, and D eating gruel

Hatoyama, chief of the Japanese military police
Wang Lien-chü, inspector of the puppet police bureau, formerly a secret Communist Party member who later surrendered to the enemy
Hou Hsien-pu, adviser to the Japanese military police
Sergeant, of the Japanese military police
False liaison man, a spy for the Japanese military police
The cobbler, a spy for the Japanese military police
Certain Japanese gendarmes and secret agents

Scene One

MEETING THE LIAISON MAN

(A night in early winter during the War of Resistance Against Japan.
A siding near Lungt'an Station in a certain place in North China.
The railroad bed is visible. In the background are the hills.
As the curtain rises, the northerly wind is howling. Four Japanese gendarmes march past on a tour of inspection. Li Yü-ho, holding a red lantern, walks out vigorously, calmly and at a steady pace.)

Li: (Sings "Hsi-p'i san-pan" 西皮散板)

Red lantern in hand, I look round....
The higher-up is sending a man to Lungt'an;
The time fixed is half past seven.
He should arrive with the next train.

(Wind is blowing. T'ieh-mei enters with a basket.)

T'ieh-mei: Dad.

Li: Ah, T'ieh-mei! (Feeling the child is cold, he takes off his scarf and wraps it around her neck.) How's business today?

T'ieh-mei: Humph! The gendarmes and their thugs kept searching people and made them too jittery to buy anything.

Li: Those gangsters!

T'ieh-mei: Be careful, dad!

Li: Good. Go home, T'ieh-mei, and tell granny that an uncle is coming.

T'ieh-mei: Uncle?

Li: Right.

T'ieh-mei: What does this uncle look like, dad?

Li: Don't ask, my child.

T'ieh-mei: I'll go and ask granny.

Li: This child!

(T'ieh-mei exits.)

Li (Looking at T'ieh-mei's back, happily): What a good girl!

(Sings "Hsi-p'i yuan-pan" 西皮原板)

With a basket she peddles goods, collects cinders,
Carries water and chops wood.
A poor man's child learns early to cope
With all tasks at home and outside.
Different trees bear different fruit,
Different seeds grow different flowers.

(Enters Wang Lien-chü)

Wang: Old Li, I've been looking for you....

(Li quickly stops Wang from speaking, and looks around.)

Wang: The Japanese are keeping a close watch today, Old Li. They must be up to something!

Li: I know. Let's see each other as little as possible in the future, Old Wang. I'll let you know when something comes up.

Wang: Good.

(Wang Lien-chü exits.)

(A whistle sounds in the distance. Li exits. The light goes out.
A train roars past.
The light goes on.
The liaison man staggers in from the slope, faints and falls to the ground.
Li rushes over to him.)

Li (to himself): The left hand gloved....

(Gun shots are heard. Wang Lien-chü returns.)

Wang: Who is he?

Li: He's our man. I'll carry him on my back. Cover me!

Wang: Right.

(Li exits with the liaison man on his back.
Shouting and firing by the pursuing Japanese gendarmes is heard. Wang draws his pistol and fires two shots in the direction opposite to that taken by Li. As the Japanese gendarmes are about to arrive, Wang, to preserve himself, clenches his teeth and shoots himself in the arm and falls to the ground. The sergeant enters with the Japanese gendarmes.)

Sergeant (to Wang): Hi! Where's the man from that train?

Wang: Oh?

Sergeant: Where's the man from that train?

Wang: Well! (Pointing toward the opposite direction) Over there.

Sergeant (in alarm): Down!

(All the Japanese flop to the ground.
The light goes out.)

(Curtain)

Scene Two

TAKING THE ASSIGNMENT

(The same evening.
Inside and outside Li Yü-ho's house. Outside the house is a small lane. A table and chairs are in the center of the house. A "red butterfly" is pasted on the window. In the right rear side is the room, a curtain hanging.
As the curtain rises, the northerly wind is roaring. It is dark in the house. Granny Li turns on the lamp and the room becomes lit.)

Granny: (Sings "Hsi-p'i san-pan")

Fishermen brave the wind and waves;
Hunters (changing to "Yuan-pan") fear neither tigers nor wolves.
Just see how long the darkness can last,
Some day the flames of the revolution will shine.

(T'ieh-mei enters the house with the basket.)

T'ieh-mei: Granny!

Granny: T'ieh-mei!

T'ieh-mei: Granny, dad told me there's an uncle coming.

(She puts down the basket.)

Granny (to herself, expectingly): There's an uncle coming!

T'ieh-mei: Why do I have so many uncles, granny?

Granny: Oh. Your father has so many sisters, and of course you have many uncles.

(Granny mends her clothes.)

T'ieh-mei: Which one is coming, granny?

Granny: Don't ask. You'll know when he arrives.

T'ieh-mei: Well. Even if you won't tell me, granny, I know.

Granny: Know? What do you know?

T'ieh-mei: Listen, granny!

(Sings "Hsi-p'i Liu-shui"西皮流水)

I've more uncles than I can count;
They only come when there's business important.
Though we call them relatives we have never met,
Yet they're closer to us than our own family.
Both you and dad call them your own folk;
Well, I can guess the secret -
They're all men like my dad,
Men with fine, loyal hearts.

(Li Yü-ho enters with the wounded man on his back. He pushes open the door and staggers in. He indicates to T'ieh-mei to close the door and watch over the street. He carefully puts the wounded man on a chair and offers him a drink of water.)

Liaison (regaining consciousness): Can you tell me if there's a switchman here named Li?

Li: That's me.

(Li and the liaison man exchange passwords.)

Liaison: I sell wooden combs.

Li: Any made of peach-wood?

Liaison: Yes, for cash down.

Li: Fine. Please wait.

(Li indicates to granny to hold high the lantern as a sign to identify.)

Granny (holding the lantern and looking at the liaison man): Our folk....

Liaison (seeing the sign is wrong): Thank you for saving my life. I must go!

Li (holding high the signal lantern): Comrade!

Liaison (excitedly): I've found you at last!

(T'ieh-mei takes over the lantern, realizes its purpose, and understands. Granny hints T'ieh-mei to go out of the house with the basket to keep watch.)

Liaison: Old Li, I'm the liaison man from the Sungling base area. (Taking out a secret code from the sole of his shoe) This is a secret code.

(Li accepts it carefully.)

Liaison: Deliver it to the Paishan guerrillas. Tomorrow afternoon at the gruel stall in the junk market, a knife-grinder will meet you. The password the same as before.

Li: The same as before, yes.

Liaison: Old Li, this is a very difficult task!

Li: Don't you worry. I'll carry it out!

Liaison: Good. The time is short, old Li. I must go back right away.

Li: Comrade, are you all right....?

Liaison: I just fainted a moment ago. I can go now.

Li: Fine. Wait, let me give you a change of clothing.

(Li hands clothing to the liaison man who changes into it.)

Li (in a tone of great caution): The enemy is searching everywhere. The situation is very tense. Be more careful on your way!

Liaison: Don't you worry, old Li!

Li: Comrade....

(Sings "Erh-huang-kuai-san-yen" 二黄快三眼)

Be more careful on your way -
The mountain is high and the water is treacherous.
To be safe, take the small lanes and short bridges.
For the revolution let's show our loyal hearts.

(He sends the liaison man off. T'ieh-mei enters the house.)

(Li sings again)

Let's be tested in flames, for
The responsibility is heavy on my shoulders.
I'll not let the Party down;
My strength is unlimited.
No difficulty will daunt a Communist Party member!

(The siren of the police car is heard. Li intelligently indicates to granny to blow out the light. Li holds the secret code in his hands, with a "dramatic pose." The light goes out.)

(Curtain)

Scene Three

ESCAPE FROM THE GRUEL STALL

(The next afternoon.
The gruel stall in the junk market.
As the curtain rises, man C is seated and eating gruel. Men A and B enter, sit down and order gruel.
In a place near the gruel stall sits a girl selling cigarettes.
Li, a lantern in one hand and canteen in the other, enters calmly.)

Li: (Sings "Hsi-p'i-yao-pan" 西皮摇板)

Come to find our man in the junk market.
I have hidden in my canteen the code;
No obstacles can stop me.
I must send it to the Paishan Ridge.

C (standing up): Master Li!

Li: Oh. (concernedly) Old Chang, have you recovered from your injury?

C: Much better now.

Li: Better be more careful from now on!

C: Yes. (To himself) What a day! The Japanese thugs took my cab, paid me nothing but beat me up! Isn't there still justice!

(C exits.
Li walks into the gruel stall and hangs the lantern on a post.)

A & B: Master Li, here you come, sit down, please.

Li: (Affectionately) Be seated, both of you.

Stall-keeper: Have a bowl of gruel, Master Li?

Li: Fine, sis. How is your business lately?

Stall-keeper: Oh! Just fair. (Hands a bowl of gruel to Li.)

(D enters.)

D: A bowl of gruel, please. (Takes over the bowl of gruel and is about to sip from it.) What a smell! This gruel smells mouldy.

A: Heh! This is rationed rice!

Stall-keeper: We can't help it!

B: Goodness! (Spits out sand) Nearly broke my tooth!

A: It's full of sand.

B: Humph! They don't treat us as human beings!

A: Lower your voice. Don't look for trouble!

B: How can I eat this? I'll be starved!

Li: (Sharing the feeling, sings "Hsi-p'i-liu-shui")

Our people are all feeling indignant,
Trampled underfeet they seethe with fury
And wait for the first rumble of spring thunder.
The brave Chinese people will never bow their heads to
butcher's knife;
May our comrades from Paishan come soon!

(Enters the knife-grinder.)

Knife-grinder: (Sings "Hsi-p'i-yao-pan")

Glancing around in search of my man,
I see the red lantern hanging high overhead.
Let me cry: "Any knives or scissors to grind?"

Li: (Sings "Hsi-p'i-yao-pan")

The knife-grinder has his eye on my red lantern
And he raised his left hand to acknowledge me.
I shall casually check his password.

(Before Li can speak to the knife-grinder the siren wails and Japanese gendarmes charge in. The knife-grinder, to give cover to Li, deliberately turns upside down the knife-grinding bench, directing the enemy toward himself.)

Li: (Sings again)

He draws their fire and risks himself in order to cover me.

(Intelligently but calmly he pours the gruel left over in his bowl into his canteen.)

Li: May I have another bowl, sis?

(Li has her fill his canteen with gruel. The gendarmes finish searching the knife-grinder, angrily wave him away and turn around toward Li. Li offers them his canteen for inspection. The gendarmes, smelling the bad smell, push him aside, search his body, and wave him away. Li picks up the canteen and the lantern. Calmly and smiling, he walks past the enemy. At the center of the stage, he turns around and, his head held high, marches off triumphantly. The light goes out.)

(Curtain)

Scene Four

WANG LIEN-CHÜ TURNS RENEGADE

(Afternoon. In Hatoyama's office.)

(As the curtain rises, Hatoyama is just receiving a telephone call.)

Hatoyama: Yeh, yeh! .... What, broken? .... Yeh, don't you worry. I'll get the secret code.... A deadline for solving the case! Yes! Yes! (He puts down the telephone and speaks to himself.) Terrible communists! No sooner had the headquarters found a clue than it was broken by them! Terrible communists!

(Sergeant and Hou Hsien-pu enter.)

Sergeant: Report: We've searched everywhere. We haven't found the man who jumped off the train. We arrested a few suspects.

Hatoyama: Humph! What's the use of arresting suspects? That man from the train is a liaison man for the Communist Party. He has a very important secret code with him. If it fell to the Pai-shan guerrillas, it would do our Empire great harm!

Sergeant: Yes, sir!

Hatoyama: Inspector Wang?

Hou: He is here.

Hatoyama: Bring him in.

Hou: Yes, sir. (To inside) Inspector Wang!

(Wang enters with one arm in a sling. Hou exits.)

Wang: Captain, sir! (Salutes)

Hatoyama: Yeh! Brave young man, you have done your job!
On behalf of headquarters I give you this medal, third class.

(He pins the medal on Wang.)

Wang: Thank you, Captain.

Hatoyama: (Sings "Hsi-p'i-san-pan")

Provided you serve the empire loyally
You have every chance to rise high;
One who repents can leave the sea of troubles,
It's (laughing cynically) up to you to choose.

Wang: I don't follow you, sir.

Hatoyama: Humph! You should understand. Let me ask you: How could the man from the train get within three centimeters of your arm to fire?

Wang: Captain....

Hatoyama: Young man, out with the truth. Who is your accomplice?

Wang (blurting out): Accomplice!

Hatoyama: Right! It's obvious enough. That man who's jumped off the train is badly wounded. If there's no accomplice to help him and another to cover his escape, has he grown wings and flown away?

Wang: Sir, I was shot and fell to the ground. How could I know where that man went?

Hatoyama: Of course you know or else why should you shoot yourself?

(Wang is startled.)

Hatoyama (walking toward Wang): Young man, tell me the truth. Who's in the underground Communist Party? Who is your accomplice? Where is the liaison man hiding? Who's got the secret code now? Speak clearly and I have plenty of medals and rewards ready for you.

Wang: You confuse me, sir.

Hatoyama: Humph....! In that case we shall have to enlighten you! Men.

Sergeant: Yes, sir.

Hatoyama: Take this young man out and enlighten him!

Sergeant: Very good, sir. Guards!

(Two Japanese gendarmes enter.)

Sergeant: Take him away!

Wang (frightened): Captain, sir....

Sergeant (furious): Heh! (Kicks Wang to the ground. The two gendarmes grab Wang.)

Wang: I .... I'm innocent!

Hatoyama: Give him a good beating!

Sergeant: Take him away! Take him away!

(Wang, shouting 'innocent', is dragged off by the two gendarmes, followed by the sergeant.)

Hatoyama: Humph! Torture him and make him tell who are his accomplices!

(The sergeant enters.)

Sergeant: Report to the captain. He has confessed!

Hatoyama: Who is his accomplice?

Sergeant: Switchman Li Yü-ho.

Hatoyama (recalling meeting Li): Li Yü-ho!?....

(Lights out.)

(Curtain)

Scene Five

THE FAMILY'S REVOLUTIONARY HISTORY

(Dusk. Inside and outside Li's house.
As the curtain rises, granny Li is worrying about her son.)

Granny: (Sings "Hsi-p'i-yao-pan")

It's already dusk, but my son is still not back.

(T'ieh-mei comes out from the room. Siren wails.)

T'ieh-mei: (Sings)

The streets are all in confusion.
It's about my dad I'm worrying.

(Li, with the canteen and lantern in hand, enters and knocks at the door.)

Li: T'ieh-mei.

T'ieh-mei: It's dad!

Granny: Open the door quickly!

T'ieh-mei (opening the door): Dad!

Granny: Yü-ho.

Li: Ma!

Granny: So you're back! Your job is done, isn't it? (She takes over the lantern and the canteen.)

Li: No. (Taking off his overcoat.)

Granny: What's happened?

Li: Ma!

(Sings "Hsi-p'i-liu-shui")

I'd just met the knife-grinder by the gruel stall
When a police car came and the Japanese started a search;
He incurred their wrath so as to protect me,
And I got a chance to outwit them;
They didn't find the code hidden in the gruel,

T'ieh-mei: What a nice uncle the knife-grinder!

Granny: Where's the code, Yü-ho?

Li: Ma! (Sings affectionately and secretly)

I've put it in a safe place.

T'ieh-mei: You're marvellous, dad!

Li: T'ieh-mei, you know everything. This is something more important than our own lives. We must keep it secret even if it costs our heads! Understand?

T'ieh-mei: Yes, I do!

Li: You do! What a fine girl!

T'ieh-mei: Dad ....

Li: Yes ....

(It's getting darker. Granny lights the kerosene lamp.)

Granny: Oh...look at you two! ....

Li: Ma, I must go out.

Granny: Be careful. Don't be too late!

Li: Don't worry.

T'ieh-mei: Dad, let me wrap the scarf around your neck. (Wrapping the scarf around Li's neck.) Dad, come back early!

Li (affectionately): Don't you worry.

(He goes out by the door. Li exits. T'ieh-mei closes the door. Granny polishes the lantern with care. T'ieh-mei fixes her eyes on it.)

Granny: T'ieh-mei, come on. Let your granny tell you the story about the red lantern.

T'ieh-mei: Good. (She happily walks to the table and sits down.)

Granny (seriously): This red lantern has for many years lighted the way for us poor people, for workers. Your grandpa carried this lantern, and now your dad carries it. It's bound up with all that happened last night, which you saw for yourself. Remember, this red lantern is our family treasure!

T'ieh-mei: Ah. Our family treasure?

(Granny confidently looks at T'ieh-mei and walks into the room. T'ieh-mei picks up the lantern to examine it carefully and thinks.)

T'ieh-mei: (Sings "Hsi-p'i-san-pan")

Granny has told me the story of the red lantern,
Only a few words, yet how much it means.
Why are our dad and uncles (changes to "yuan-pan") risking
their lives?
What are they working for?
To save China, save the poor and defeat the Japanese invaders.
I know they are in the right,
They are examples for the rest of us.
You are seventeen, T'ieh-mei, no longer a child,
You should lend your father a hand.
If his load weighs a thousand catties,
You should carry eight hundred.

(granny comes out of the room.)

Granny: T'ieh-mei, T'ieh-mei!

T'ieh-mei: Granny!

Granny: What were you thinking about, child?

T'ieh-mei: Nothing.

(The child next door cries.)

Granny: Listen, is that Lung-erh crying next door?

T'ieh-mei: Yes, sure it is!

Granny: Poor child, he's hungry again. We still have some corn flour left. Go and get some for them.

T'ieh-mei: Yes. (She fills a bowl with flour.)

(Hui-lien enters and knocks at the door.)

Hui-lien: Granny Li!

T'ieh-mei: It's Sister Hui-lien.

Granny: Open the door quickly!

T'ieh-mei: Yes. (She opens the door and Hui-lien comes in.) Sister Hui-lien.

Granny (concernedly): Is that you, Hui-lien? Is the child any better?

Hui-lien: (A sigh) How can we afford to take the child to a doctor? At a time like this, fewer and fewer people want any help in mending and washing their clothes. We simply live from meal to meal. Now again we have nothing at home to eat.

T'ieh-mei: Sister Hui-lien, this is for you. (Gives her the bowl of flour.)

Hui-lien (looking gratefully): .....

Granny: Take this. T'ieh-mei was about to send this over to you.

Hui-lien (accepting the bowl): You're too kind to us!

Granny: Stop it. With the wall between us we're two families. If we pulled the wall down we'd be one family, wouldn't we?

T'ieh-mei: We are one family even with the wall.

Granny: That's true!

(The child next door cries again.)

Auntie T'ien (shouting from inside): Hui-lien! Hui-lien!

(Auntie T'ien enters and goes into the house.)

T'ieh-mei: Auntie.

Granny: Sit over here, Auntie.

Auntie: No, thanks. The child is crying again, Hui-lien. Go back to see him. (She sees the flour in Hui-lien's hand, feeling touched.)...

Granny: Feed the child first.

Auntie: But you haven't got much yourselves!

Granny: Oh! (sincerely) We must help each other. Stop saying these things!

Auntie: We must go back now.

Granny: Don't hurry. Watch your steps.

(Auntie T'ien and Hui-lien exit.)

T'ieh-mei (closing the door): Granny, Sister Hui-lien's family is really suffering a lot!

Granny: It certainly is. Her father-in-law was a railway stevedore. He was killed by a train! The Japanese didn't give his family any pension, but instead took away her husband as a laborer. Our two families, T'ieh-mei, have shared the hatred against the enemy. We must do our best to help them.

(The false liaison man enters. He knocks at the door.)

T'ieh-mei: Who is it?

False: Is Master Li in?

T'ieh-mei: Someone wants dad.

Granny: Open the door.

T'ieh-mei: Yes. (Opens the door.)

(The false liaison man enters the house and quickly closes the door.)

Granny: You are ....

False: I sell wooden combs.

Granny: Any made of peach wood?

False: Yes, for cash down.

T'ieh-mei: Good. Please wait!

(The false liaison man turns around and puts down his bag. T'ieh-mei turns around to pick up the red lantern. Granny quickly stops her and holds up the kerosene lamp to test the other side. T'ieh-mei is instantly aware.)

False (turning around and seeing the lamp): Thank goodness, I've found you at last! It hasn't been easy!

(T'ieh-mei is startled and then gets very angry.)

Granny (seeing the trick and calmly): Well, let me see your combs!

False: Oh! Granny, I've come for the code!

Granny: What did he say, child?

False: This is no time for jokes, old lady. This secret code is an important document of the Communist Party. The revolution depends on it. Please give it to me quickly!

T'ieh-mei (angrily): What nonsense are you talking? Get out quick!

False: Now then....

T'ieh-mei: Get out!

(T'ieh-mei pushes the false liaison man out of the door, angrily throws the bag at him, and closes the door with a bang.)

T'ieh-mei: Granny!

(Granny hurriedly stops T'ieh-mei from talking. The false liaison man brings in two plainclothes secret agents, and makes a sign to them to watch over Li's house. They exit separately.)

T'ieh-mei: He nearly fooled me, granny!

Granny: Child, there must be a renegade who leaked out the secret!

T'ieh-mei: What shall we do, granny?

Granny (knowingly): Cut out the sign quickly!

T'ieh-mei: What sign?

Granny: The "red butterfly" on the window!

T'ieh-mei (brightly): Oh! (Goes to cut it out.)

Granny: T'ieh-mei, open the door to block the window and do it in the dark. I'll sweep the ground outside so that they can't see you. Be quick!

(T'ieh-mei opens the door, and Li gets into the house in one step and closes the door. T'ieh-mei is astonished. Granny drops the broom.)

Li (sensing that something has gone wrong): Has something happened, mother?

Granny: There are dogs [agents] outside.

(Li is unafraid. He tries to figure out what the enemy would do.)

Granny: My son! My son....

Granny: Mother, they may be coming to arrest me. (Seriously) The secret code is hidden beneath a stone tablet by the side of an old ash-tree on the bank of the West River. You must do your best to send it on to the knife-grinder! The password remains the same!

Granny: The same password!

Li: Right. Be very careful!

Granny: Don't worry, my son!

T'ieh-mei: Dad....

(Hou Hsien-pu enters and knocks at the door.)

Hou: Is Master Li in?

Li: Mother, they've come.

T'ieh-mei: Dad! You....

Li: Open the door, T'ieh-mei!

T'ieh-mei: Yes.

Hou: Open the door!

(T'ieh-mei opens the door and grasps the chance to take off the paper red butterfly.)

Hou (entering the house): So, you are Master Li, aren't you?

Li: Yes, I am.

Hou: Captain Hatoyama invites you to have a cup of wine with him. (Hands the invitation to Li.)

Li: So! Captain Hatoyama invites me to dinner?

Hou: Yeh!

Li: Well, what a great honor! (Scornfully tosses the invitation to the table.)

Hou: Just to be friendly. Please go, Master Li!

Li: Please! (To granny, firmly and gravely) Mother, take good care of yourself. I'm going now.

Granny: Wait! T'ieh-mei, bring some wine!

T'ieh-mei: Yes. (Fetches wine.)

Hou: Stop it! There'll be plenty for him to drink at the feast, old lady.

Granny: Oh... The poor get used to their own wine. Each drop of it warms their hearts. (Taking the wine from T'ieh-mei and, gravely and affectionately bidding farewell to Li.) Empty this bowl of wine, my son!

Li (gravely accepting the bowl): Mother, with this cup of wine as the base I can cope with any kind of wine! (He drains it in one gulp.) Thank you, Mother!

(Heroically, sings "Hsi-p'i-erh-liu" 西皮二六)

I drink your cup of wine at parting
And it fills me with courage and strength.
Hatoyama is offering me a feast, making friends with me.
Well, I can manage even a thousand cups.
This is stormy, treacherous weather,
Mother, be ready for squalls.

T'ieh-mei: Dad! (Throws herself into his arms and sobs.)

Li: (Affectionately and meaningfully sings)

Keep you eye open on the weather going outside,
Remember well our current "accounts";
Watch the door for wild dogs when you feel tired,
And listen for the magpie's lucky cry when you feel bored.
Things at home you must help
And share your granny's woes.

T'ieh-mei: Dad! (Clasps him and sobs.)

Hou: Let's go, Master Li!

Li: Don't cry, my child. Always do as granny says.

T'ieh-mei: Yes!

Granny: Open the door, T'ieh-mei, and let your father go to the "feast."

Li: Mother, good-bye.

(Li and granny press each other's hands hard to encourage each other and persevere in struggle. T'ieh-mei opens the door. A gust of wind. Li strides out into the wind, followed by Hou. T'ieh-mei runs after them with the scarf, shouting, "Dad!" Secret agents A, B and C come up and bar her way.)

A: Halt! Go back!

(They force her back through the door and enter the house.)

T'ieh-mei: Granny!....

A: Search! Don't move!

(They start searching all over the house. One discovers an almanac, thumbs some pages and throws it away.)

A: Let's go!

(The secret agents exit.)

T'ieh-mei (closes the door, draws the curtain and looks at the chaos in the room): Granny! (She falls into her arms and sobs.) Granny, will my dad....will he come back?

Granny: Your dad....

T'ieh-mei: Dad....

Granny: Tears won't help him, child! Stop crying. The time has come to tell you about our family!

T'ieh-mei: Yes, granny?

Granny: Sit down. Let me tell you.

(Granny looks at the scarf. Past events of the revolution flash across her eyes. She is filled with new hatred and old resentment. T'ieh-mei gets a stool and sits by her side.)

Granny: Child, is your dad a nice man?

T'ieh-mei: Dad is a nice man!

Granny: But he's not your real father!

T'ieh-mei (incredulously): Ah! What do you mean, granny?

Granny: Neither am I your real granny.

T'ieh-mei: Ah! What's come over you, granny? Have you lost your senses?

Granny: No, child. We don't belong to one family. (Stands up) Your surname is Ch'en, mine is Li and your dad's is Chang!

(Sings "Erh-huang-san-pan")

For seventeen storm-tossed years I tried not to mention the past,
Though eager to speak I fear you're young and your will isn't
strong.

T'ieh-mei: You can tell me, granny. I won't cry.

Granny: (Sings "Erh-huang-man-san-yen" 二黄慢三眼)

Your father can hardly escape this time it seems
And I may be imprisoned too;
Then the work for the revolution will fall on your shoulders.
When I tell you the truth, T'ieh-mei,
Don't break down but take it bravely,
Like a girl with a will of iron,
Like your father with a red heart as strong.

T'ieh-mei: Sit down, granny, and tell me more!

(T'ieh-mei helps granny to sit down.)

Granny: It's a long story really. When my husband was a maintenance man in Chiangan mechanics section in Hankow, he had two apprentices. One was your real father, Ch'en Chih-hsing.

T'ieh-mei: My father Ch'en Chih-hsing?

Granny: The other was your present dad, Chang Yü-ho.

T'ieh-mei: Ah! Chang Yü-ho?

Granny: At the time the country was torn by fighting among the warlords! Then the Communist Party headed by Chairman Mao led the Chinese people to make revolution! In the second moon of the 12th year of the Chinese Republic [1923], workers of the Peking-Hankow Railway set up a general trade union in Chengchow. Wu P'ei-fu, a stooge of the foreign devils, ruthlessly suppressed the union. It called on all the workers on the line to strike. More than ten thousand men in Chiangan demonstrated in the street. That was a cold, dark night. I was so worried about your grandfather that I couldn't rest or sleep. I was mending clothes by the lamp when I heard someone knocking at the door, calling, "Auntie, auntie, open the door quick," I opened the door, and in he rushed.

T'ieh-mei: Who was it?

Granny: Your dad!

T'ieh-mei: My dad?

Granny: Yes, your present dad. His body all covered with wounds, in his left hand he held this red lantern!

T'ieh-mei: Ah, the red lantern?

Granny: In his right arm he held a baby!

T'ieh-mei: A baby....

Granny: A mite less than one year old....

T'ieh-mei: That baby....

Granny: That baby was none other than....

T'ieh-mei: Who?

Granny: You!

T'ieh-mei: Me?

Granny: Hugging you tight to his chest, with tears in his eyes your dad stood before me and said, "Auntie! auntie!" For some minutes he just stared at me and couldn't go on. In a panic, I begged him to speak. He....he said, "They've murdered....my master and my apprentice brother Ch'en! This is brother Ch'en's child, a child of the revolution. I must bring her up to carry on our work!" He said, "Auntie, from now on I am your son and this child is your grand-daughter." Then, I....I took you in my arms!

T'ieh-mei: Granny! (She buries her head in the old woman's laps.)

Granny: Pull yourself together! And listen to granny!

(Sings "Erh-huang-yuan-pan")

In the strike those devils murdered your father and mother,
Li Yü-ho went east and west for the revolution;
He swore to follow in their steps, keep the red lantern burning.
He cleaned the blood stains, buried the dead and went back to
the fight.
Now the Japanese brigands are burning, killing and looting,
Before our eyes your dad was taken away and put in jail;
Remember this debt of blood and tears,
Be brave and be strong to settle scores with the enemy,
A debt of blood must be paid by blood!

T'ieh-mei: (Sings "Erh-huang-yuan-pan")

Granny tells me a stirring tale of the revolution,
They brought me up in wind and rainstorm,
How much I owe you, granny, for your care all these years!
From today I make up my mind and I see my way clear;
Blood must be paid by blood,
The task my father began I must carry on!
Here I raise the red lantern, let its light shine far.
Dad!

(Changes to "Erh-huang-kuai-pan")

My father was as dauntless as the pine tree,
And as a Communist Party member he feared nothing under the sun.
I shall follow him and never, never waver.
I hold high the red lantern with its bright light.
Like my father I'll strike at those wild beasts.
We shall fight on generation after generation,
And will never leave the battle-field until the victory is won!

(She and granny hold high the red lantern in a "dramatic pose."
The red glow shines on all sides. Then, lights off.)

(Curtain)

Scene Six

GOING TO THE FEAST TO STRUGGLE WITH HATOYAMA

(Hatoyama's house. A sumptuous feast is spread. As the curtain rises, Hou Hsien-pu enters.)

Hou: Please come in, Master Li.

(Li enters calmly and resolutely. Hou exits.)

Li: (Sings "Erh-huang-yuan-pan")

Under the invitation is a poisoned arrow.
The storm breaks suddenly and there must be a spy.
The feast held to lay the trap is a ridicule.
My chest filled with revolutionary righteousness,
I can deal with the enemy with ease,
And stand firmly as a mountain.

(Hatoyama enters.)

Hatoyama: Ah, my old friend, have you been keeping well?

Li: How are you, Mr. Hatoyama?

(Hatoyama wants to shake hands with Li. Li turns a blind eye. Embarrassed, Hatoyama withdraws his hand.)

Hatoyama: So, we meet again after all this time. Do you remember I once treated you in the railway hospital?

Li: Yes, you were a celebrated Japanese doctor while I was a poor Chinese worker. We were like two cars running on different tracks, not travelling in the same direction.

Hatoyama: Eh! Whatever you might say, we're old friends, not strangers, right?

Li (pretentiously): In that case I guess I will be well taken care of.

Hatoyama: That's why I asked you over for a chat. Do sit down, please. This is a private party today, old friend. Suppose we just talk of friendship and nothing else?

Li (trying to find out the truth): A simple worker, I like people to come straight to the point. You can say whatever you like!

Hatoyama: Fine! Fine! Come on, old friend. Let's first drink bottoms up.

Li: It's very kind of you, Mr. Hatoyama. But sorry I can't drink!

(He pushes away the cup, takes out a pack of cigarettes and lights one.)

Hatoyama: Can't drink? Ah! An old Chinese saying goes, "Life is but a dream." In the twinkle of an eye a hundred years pass! Yes, "we should drink and sing, for who knows how soon life will end?"

Li (contemptuously blowing out the match): Right, listening to songs and drinking good wine one lives like an immortal. I wish you many happy returns of this day, Mr. Hatoyama. (Disdainfully throwing the match to the ground.)

Hatoyama: Ah... (laughs embarrassingly) Old friend, I believe in Buddhism. A Buddhist sutra tells us, "Boundless as the sea of sorrow is, a man who will turn back can reach the shore."

Li (rebuking): For myself, I don't believe in Buddhism, but I've heard the saying, "The evil is strong, but the good is ten times stronger."*

Hatoyama: Good! Well said! What we've talked about is merely a kind of faith. In fact we can sum up all human beliefs in two words.

Li: Two words?

Hatoyama: Right.

Li: What are they?

Hatoyama: "For me."

Li: For you, eh!

Hatoyama: No. Each for himself.

Li (pretending not to understand): "Each for himself"?

Hatoyama: Right. Old friend, you know the saying, "Heaven destroys men who won't work out for themselves."

Li: What? Heaven destroys men who won't work out for themselves?

Hatoyama: That's the secret of life.

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* In this saying, "evil" symbolizes the reactionary ruling class, and "good" the revolutionary rebel spirit of the proletariat and the revolutionary people who wage struggle against the reactionaries. With this saying Li rebukes Hatoyama, showing that though the Japanese brigands might be rampant for a while, the real great power belongs to the revolutionary people. The Japanese brigands were doomed and China was sure to win.

Li: So life has a secret?

Hatoyama: Everything has a secret.

Li: I'm afraid it's too difficult for a blockhead like me to grasp!

(Hatoyama is shocked.)

Hatoyama: No joking, old friend! I asked you to come to help me!

Li: I am a poor worker. How can I help you?

Hatoyama: Well, don't beat about the bush. Give the thing to me quickly!

Li: What?

Hatoyama: The secret code!

Li: Ha....What's that? All I can do is work switches. I've never used any such thing as a code!

Hatoyama (threateningly): If you choose to do things the hard way instead of the easy way, friend, don't blame me if we get rough!

Li (Calmly): Do as you like!

(Hatoyama makes a sign, and Wang Lien-chü enters.)

Hatoyama: My old friend, look, who is this?

(Li stares at Wang angrily. Wang cowers and trembles. Hatoyama makes a sign to Wang to persuade Li to surrender.)

Wang: Old Li, you mustn't....

Li: Shut up!

Wang: Don't be too stubborn, old Li....

Li (rising, beating the table and raising his arm): Shameless renegade!

(Sings "Hsi-p'i-kuai-pan" 西皮快板)

Only a coward would bend his knees in surrender,
A cur would be afraid of death and clinging to life.
How often did I warn you
Against enemy threats and bribes?
You swore you "would gladly die for the revolution";
How could you sell yourself out and help the Japanese?
They are treating you like a dog,
Yet you take disgrace for honor!
In the end, the people will judge you,
Your renegade act is unforgivable!

(Li's revolutionary righteousness so frightens the renegade that he hides himself behind Hatoyama's back.)

Hatoyama (self-gloatingly): Ah! Don't lose your temper, old friend. (He waves Wang away and he slinks out.) Old friend, I didn't want to play my trump card but you forced me to!

Li (laughing derisively): Humph! I expected as much. Your trump card is nothing but a mangy dog with a broken back. You'll get no satisfaction out of me, Hatoyama!

Hatoyama (his trick having failed, he shows his ferocious features): You must know my job. I'm the one who issues passes to Hell.

Li (hitting back): Humph! You don't seem to know my job. I'm the one whose job it is to destroy your Hell.

Hatoyama: You know, my leg-screws are hungry for human flesh!

Li (scornfully): I have tried out those gadgets of yours long ago!

Hatoyama (vainly trying to threaten): Take my advice and recant before your bones are broken!

Li (prevailing over the enemy): I'd rather have my bones broken than recant!

Hatoyama: Our police are rough. They spare no lives!

Li (hitting the nail on the head): We Communists are tough. We look on death as nothing! Hatoyama!

(Strongly condemning the Japanese brigands, he sings "Hsi-p'i-yuan-pan")

The Japanese militarists are wolves,
Hiding their savagery under a smile;
You kill our people and invade our land

(Changing to "kuai-pan")

No use talking about "Co-prosperity in East Asia"!
The Communist Party and Chairman Mao lead the people to make revolution;
And hundreds of millions of heroes are resisting Japan to save the nation.
For you to rely on renegades
Is like fishing for the moon in the lake!

Hatoyama: Men!

(The sergeant and two Japanese gendarmes enter.)

Hatoyama: (Sings "Hsi-p'i-san-pan")

I'll let you taste the leg-screws!

(Li, in high militant spirit, stands in a "dramatic pose.")

Li (laughing cynically): Humph....

Sergeant: March!

Li: (Sings "Hsi-p'i-san-pan")

That will only serve to relieve my tendons and bones!

Sergeant: Take him away!

(Two Japanese gendarmes drag Li.)

Li: I can do without your help.

(Li slightly raises his arm and the two gendarmes quickly step back. Li calmly buttons clothing, picks up his cap and blows the dust off it. Cap in hand he turns around and, with overwhelmingly high spirit, walks out in broad strides, followed by the sergeant and the two gendarmes.)

Hatoyama: (Completely outwitted and despairingly) Quite mad!

(Reciting "Po-teng-o" 扑灯蛾)

What makes these Communists tougher than steel?
Both clubs and carrots fail.
I only wish he would confess under heavy torture.

(Enters the sergeant.)

Sergeant: Report: Li Yü-ho would rather die than speak!

Hatoyama: Rather die than speak?

Sergeant: Let me take some men to search his house, sir.

Hatoyama: That's no use. Communists are very clever men. I'm afraid they have hidden it somewhere else!

Sergeant: Right.

Hatoyama: Bring him in!

Sergeant: Bring Li Yü-ho here!

(Two Japanese gendarmes push Li in. Blood-stained and battered but heroically he crawls toward Hatoyama and, "straightening his back," stands up defiantly with the support of a chair.)

Li: (Sings "Hsi-p'i-tao-pan")

You cur with the heart of a wolf!

Hatoyama: Give me the code!

Li: Hatoyama!

(Sings "Hsi-p'i-kuai-pan")

You have tried every torture to break me;
Real gold never fears fire.
I shall never bow my head!

Ha....

(His courage frightens the enemies. Li assumes a "dramatic pose." Lights out.)

(Curtain)

Scene Seven

THE MASSES GIVE HELP

(One morning several days later. Inside and outside Li's house. As the curtain rises, not far from the house sits a secret agent disguised as a cobbler, watching over Li's house. The knife-grinder cries at a distance: "Any scissors and knives to grind?" As he cries again, he surveys the scene cleverly. He sees the sign has been removed and that a secret agent is present. He decides to wait for an opportunity to make his contact. Meanwhile, granny Li and T'ieh-mei, hearing the voice, come out from the room and look out through the window. The knife-grinder goes on crying for business and exits. The secret agent watches without discovering anything.)

Granny: T'ieh-mei, this knife-grinder may be our contact man!

T'ieh-mei: Granny, let me test him with the red lantern to see if he is our man or not.

Granny: It won't do, child, not with those agents outside!

T'ieh-mei: Right. How can I go out? (Thinks) I have an idea, granny! I'll go out from Sister Hui-lien's house!

Granny: How? Child.

T'ieh-mei: The stone at the foot of the wall under my bed can be moved. When I helped dad repair the wall sometime ago, I slipped through the hole.

Granny: What? You slipped through it!

T'ieh-mei: When you slip through the hole, you find Sister Hui-lien's room.

Granny: Good! Let family T'ien help us. Go! Do you still remember dad's password?

T'ieh-mei: I do.

Granny: Good. Catch up with that knife-grinder and make sure he gets the password correct. When you find he is our right man, go to fetch the code from beneath the stone tablet!

T'ieh-mei: Beneath the stone tablet by the side of an old ash-tree?

Granny: Did you hear your dad say that? Be very careful, child!

T'ieh-mei: Don't you worry, granny!

Granny: Be careful!

T'ieh-mei: Yes.

(Holding the red lantern, T'ieh-mei goes into the room and exits. The cobbler puts a cigarette into his mouth but finds he has no match. He tosses the empty match box away. He comes forward and knocks at the door.)

Cobbler: Open the door!

Granny: Who is it?

Cobbler: The cobbler.

Granny: Please wait! (She opens the door.)

Cobbler (entering the house): Madam.

Granny: What do you want?

Cobbler: I want to borrow a light.

Granny: There's a match-box on the cupboard.

Cobbler: Yes. Where's the girl, Madam? (Lighting the cigarette.)

Granny: She is sick.

Cobbler: Sick? Where's she?

Granny: She's lying down in bed.

Cobbler: I see! Thank you. (Goes out by the door.)

Granny: That dog!

(The cobbler waves two enemy agents to come up and whispers in their ears. As granny is going to close the door, the enemy agents push it open and enter the house.)

Granny: What are you doing?

Agent B: We are checking up!

Agent A: Where's your grand-daughter?

Granny: She is sick.

Agent B: Sick? Where's she?

Granny: She's lying down in bed.

Agent B: Call her to get up!

Granny: The child is sick. Let her rest.

Agent B: Get out of our way! (He pushes granny aside and is going to lift the curtain. A voice comes from behind the curtain: "Granny. Who's there?")

Granny: Police, checking up.

(The agents grunt, shrug and go out. Granny closes the door and turns around, startled. Hui-lien comes out from the room.)

Granny: Ah! How did you, Hui-lien, come over?

Hui-lien: Granny Li!

(Sings "Hsi-p'i-liu-shui")

After T'ieh-mei slipped away from our house
My mother sent me to tell you.
When I heard those spies questioning you
I pretended to be T'ieh-mei lying ill in bed.
When T'ieh-mei comes, she can come through our house,
With me helping, you don't have to worry.

Granny (gratefully): You've given us great help!

(T'ieh-mei comes out from the room.)

T'ieh-mei: Granny, Sister Hui-lien!

Hui-lien: You're back at last, T'ieh-mei!

Granny: If not for Hui-lien we'd have been in serious trouble.

Hui-lien: It's good that you're back. I must be going now.

T'ieh-mei: Thank you!

(Hui-lien goes into the room and exits.)

Granny: T'ieh-mei, go and tidy up the bed!

(T'ieh-mei goes into the room. Granny hangs up the lantern. T'ieh-mei comes out again.)

Granny: Did you find the knife-grinder, my child?

T'ieh-mei: (A sigh) I searched several streets but couldn't find him. So I hurried back for fear that those spies might discover I was out.

Granny: So!

(Hou Hsien-pu enters. He orders the cobbler to go away. He knocks at the door.)

T'ieh-mei: Who is it?

Hou: Captain Hatoyama is paying you a visit.

T'ieh-mei: Granny!

Granny: T'ieh-mei, if your granny is arrested now you must try your best to find the code and go to Paishan!

T'ieh-mei: I will!

Hou: Open the door, please!

Granny: Open the door!

T'ieh-mei: Ah! (Opening the door.)

(Hatoyama enters and goes into the house. Hou follows and stands beside him.)

Hatoyama: How are you, madam?

Granny: You are Mr. Hatoyama?

Hatoyama: Yes, I am.

Granny: Will you let me tidy up a bit before I come with you?

Hatoyama: Don't misunderstand. That isn't what I came for. We heard from Li, Madam, that he left something with you.

Granny: Left what?

Hatoyama: Some secret code!

Granny: What does he mean, my child?

Hatoyama: A book.

Granny: A book?

Hatoyama: Right.

Granny: Mr. Hatoyama.

(Sings "Hsi-p'i-yuan-pan")

Our family has lived in cold and hunger,
Three generations are illiterate.
How could our family hide a book?

Hatoyama: (Sings)

Li Yü-ho has told me about that.
How can you fool me?

T'ieh-mei: (Sings)

Let my dad come to get it.
There's no need for a busy man like you
To come for it!

Hatoyama: Well! Give me that book and I'll send Li Yü-ho straight back and make him a vice-section chief. I'll see that you are all rich.

Granny: Humph!

(Sings)

Money to me is like nightsoil.
The poor ask for only crude rice.
Now that you've come for a search....

(To T'ieh-mei) Let him search.

(T'ieh-mei goes into the room and comes out with an almanac.)

Granny: (Sings, to Hatoyama)

So that you won't go back with empty hands.

(She hands the "book" to Hatoyama.)

Hatoyama: Right! That's it! That's it! An almanac? (He turns over the pages.) I'll bring it back and study it. Don't you want to go to see your son, madam?

Granny: Good! Stay at home, T'ieh-mei!

Hatoyama: No! The girl must go too!

T'ieh-mei: Let's go, granny!

(Sings "Hsi-p'i-san-pan")

Learn from dad who is ever brave and there is nothing I fear...

(Granny and T'ieh-mei go out by the door, followed by Hatoyama. Hou orders the agents to seal the door.)

Granny: (Sings)

Heaven may fall and earth may sink,
But revolutionaries never fall!

(The grandmother and the child march in broad strides. "Dramatic pose." Lights out.)

(Curtain)

Scene Eight

STRUGGLE AT THE FIRING SQUAD

(Night. In a corner of the Japanese police headquarters prison. As the curtain rises, the sergeant and Hou Hsien-pu stand. Enters Hatoyama.)

Hatoyama: It doesn't look as if we shall get anywhere with our interrogation! Where's the tape recorder?

Hou: It has been installed.

Hatoyama: Fine. We'll hear what the old woman says when she meets her son. We may find out something. Bring the old woman in!

Hou: Yes, sir! (To inside) March!

(Granny enters.)

Hatoyama: Do you know this place, madam?

Granny: It's the police headquarters!

Hatoyama: That's the gate to paradise, where your son will mount to heaven! When a man has committed a crime, madam, and his mother refuses to save his life, don't you think she is rather cruel?

Granny: (Righteously) What do you mean? For no reason you've arrested my son and thrown him into prison. Now you want to kill him. You are the ones that are committing a crime, you are the ones that are cruel. You kill the Chinese people. How can you shift the blame on to the Chinese people and to me, an old woman?

Hatoyama: Good! Take a look at your son!

(Granny walks off resolutely. Hatoyama signals Hou to follow her.)

Hatoyama: Take Li Yü-ho there!

Sergeant: Take Li...Yü....ho!

(Lights off. The scene changes. At a corner of the execution ground: A high wall and a slope at the back. Pine trees shoot into the sky. Tall mountain ranges are covered by clouds in the far distance.)

Li: (Sings from inside "Erh-huang-tao-pan")

The gaolers' call sounds like blood-thirsty wolves howling.
(He enters. "Dramatic pose") I now step out of the prison.

(Two Japanese gendarmes come forward to push him. Li resolutely staggers on. He halts, walks in cross steps sidewise, steps backward on one leg, pauses, turns around on one leg, "dramatic pose," marches forward fearlessly. The two Japanese gendarmes step back. Li caresses the wounds in his chest, hands running over his knees; his feet chained, he looks strong and undaunted.)

Li: (Sings "Hui-lung" 回龙)

Though my hands and feet are manacled and fettered
They cannot chain my soaring spirit.

(Li feels acute pain from wounds in his leg, and staggers backward on one leg. "Dramatic pose.")

Li: (Sings "Yuan-pan")

Hatoyama has tortured me in all possible ways to get the code;
My bones are broken, my flesh torn, but firmer is my will.
Walking boldly to the execution grounds
I look up and see the red flag of revolution fluttering;
And the flames of resistance are spreading like prairie fire,
How long can you invaders lord it over us?
And once the storm is past (changing to "Man-san-yen")
All flowers will bloom their prettiest;
New China will shine like the morning sun,
Then red flags will flutter all over the nation.
I feel a surge of confidence and a stronger will at the thought.

(Changing to "Yuan-pan")

I have done very little for the Party,
My greatest concern is to send the code to the hills;
That renegade Wang's only contact was with me,
The wretch can betray no one else;
And my mother and daughter are as staunch as I,
So Hatoyama, even if he turns heaven and earth,
Will never find the secret code.
Revolutionaries will match heaven and earth, fight on and on!

(Enters granny.)

Granny: Yü-ho!

Li (looking back): Mother!

Granny (running over to put her arms around him. Sings "Erh-huang-san-pan")

Again I live through that day seventeen years ago,
And burn with hate for the foe of my class and my country.
Those cruel and crafty Japanese devils!
They have tortured and hurt you like this, oh, my son, my son!

Li: Don't grieve for me, mother!

Granny: (Sings)

I shouldn't grieve to have such a fine son!

Li: Good mother!

(Sings "Erh-huang-erh-liu")

Brought up by the Party as a strong man,
I'll fight and never give in;
Though they break every bone in my body,
Though they lock me up until I wear out my chains.
As long as our country is ravaged my heart must bleed;
As long as the people suffer my fire of anger will burn,
However hard the road to revolution,
We must press on in the steps of the glorious dead.
My one regret if I die today
Is the "account" (making a hand sign for the code) I have left behind.
I wish I could soar like an eagle into the sky.
Riding on the wind to the hills
To rescue our millions of countrymen from suffering -
Then how gladly would I die for the revolution!

(Hou enters with two Japanese gendarmes.)

Hou: Captain Hatoyama wants you for a talk, old woman!

Granny (to Li): Son, I know what he wants!

Hou: Let's go!

(Granny goes out fearlessly, followed by the two gendarmes.)

Hou: Bring Li T'ieh-mei in!

(Enters T'ieh-mei.)

T'ieh-mei: Dad....

(Hou exits.)

T'ieh-mei: (Sings "Erh-huang-san-pan")

I hoped day and night to see dad again,
Yet I hardly know you, so battered and drenched with blood.
Oh, my dad....

Li: Stop crying, child! (He tenderly strokes T'ieh-mei's hair, resolutely) Pull yourself together, child! (He helps T'ieh-mei to stand up, affectionately) Child!

(Sings)

One thing I have wanted many times to tell you,
It's been hidden in my heart for seventeen years.
I....

T'ieh-mei (quickly stopping him): Don't say it. You are my own true father!
(Kneeling down)

(Sings "Erh-huang-kun-pan" 二黄滚板)

Don't say it, don't talk about it, dad,
I know the bitter tale of these seventeen years....

(Li helps her to get up, emotionally greatly agitated.)

Li: (Sings "Erh-huang-yuan-pan")

People say that family love outweighs all else,
But to me class love is greater than Mount T'ai.
Proletarians devote their lives to the fight
For emancipation.
Finding home over the four seas, I've led a poor life for
Scores of years.
All I have is a red lantern,
I entrust it to your safe keeping.

T'ieh-mei: (Sings "Erh-huang-k'uai-san-yen")

Dad has left me a priceless treasure,
Which shines forever.
You have left me your virtue and integrity
To help me stand firm as a rock;
You have left me your wisdom
To help me see clearly through the enemy's wiles;
You have left me your courage
To help me fight those brutes;
This red lantern is our heirloom,
A treasure so great
That a thousand carts and boats
Could not hold it all.
I give you my word I shall keep the lantern safe.

Li: (Sings "Erh-huang-san-pan")

As wave follows wave in the great Yangtze River,
Our red lantern will be passed from hand to hand.

(To T'ieh-mei)

If they let you go home,
Go to friends and relatives for help to settle that "account"
(making a hand sign about the code)
And then I'll have nothing more to worry about.

(Granny is pushed up by Japanese gendarmes. The sergeant enters.)

Sergeant: Captain Hatoyama gives you five minutes to think it over. If you still won't give up the secret code, you will all be shot! (Dragging T'ieh-mei over) Only five minutes left, girl. Give up the code and save your family. Understand? Speak!

(T'ieh-mei firmly walks back to between granny and Li.)

Sergeant: Where's the secret code?

T'ieh-mei: I--don't--know.

Sergeant: You will all be shot!

Gendarmes: Right!

Li: Don't stretch your claws! T'ieh-mei, let's help Granny and go!

(As Internationale is played, arm in arm, and their heads held high, they proudly walk up the slope. Hatoyama enters.)

Hatoyama: Wait! I give you another minute to think it over!

Li (proudly): Hatoyama, you can never kill all the Chinese people or Chinese Communists. I advise you to think over what end you will come to!

Hatoyama: How horrible! (To the sergeant) Carry out your orders!

(Hatoyama exits.)

Sergeant: Shoot them!

(Amid the heart-stirring music Internationale, Li, T'ieh-mei and Granny, in defiance of death, walk off heads up, followed by the Japanese gendarmes. The scene is cleared. From behind the curtain Li hails: "Down with Japanese imperialism!" "Long live the Chinese Communist Party!" Then the three of them, raising their arms, hail in unison: "Long live Chairman Mao!" A volley of gun shots is heard. Two Japanese gendarmes drag T'ieh Mei away and knock her to the ground.)

T'ieh-mei (getting up, turning around and calling): Dad! Granny!

(Enter Hatoyama, Hou, and the sergeant.)

Hatoyama: Li T'ieh-mei, give me the secret code!

Hou & Sergeant Speak!

(T'ieh-mei angrily looks at Hatoyama.)

Hatoyama: Let her go!

Hou: Yes, go!

(The sergeant pushes T'ieh-mei off, followed by the Japanese gendarmes.)

Hou: Why did you set her free, sir?

Hatoyama: This is called using a long line to catch a big fish!

Hou: Yes, sir.

(Lights off.)

(Curtain)

Scene Nine

FILLING THE PLACE OF THOSE WHO FALL

(Immediately after the last scene. Early morning. Inside and outside Li's house. As the curtain rises, T'ieh-mei goes into the house and leans on the door. She surveys the house with her eyes and thinks of her dad and granny having sacrificed their lives. She is filled with anger and grief.)

T'ieh-mei: Dad! Granny! (She puts her head on the table and cries. A short while later, she raises her head, sees the red lantern and rushes to pick it up.) Granny, dad! I know what you died for. I shall carry on your work. I'll inherit the red lantern. I'll send the secret code to Paishan and revenge you! Hatoyama, Hatoyama! It's up to you to arrest or release me but it's up to me to keep the code!

(Sings "Hsi-p'i-tao-pan")

My heart is bursting with anger
At the mention of the enemy!

(Changing to "Kuai-san-pan")

I grind my teeth with bitter hatred.
Hatoyama has tried every trick to get the code,
Killing my granny and dad.

(Changing to "Erh-liu")

Remembering the enemy and remembering the hatred,
I'll forever bear it in my mind.
Hatred will sprout in my heart!

I won't bow my head,
I won't retreat.

(Changing to "K'uai-pan")

Don't let tears roll down my cheeks,
They blossom into sparks when they drop into my heart.
The sparks of my fury rise hundred thousand feet high,
It will burn all this darkness up!
T'ieh-mei is prepared.
Nothing can daunt her:
Arrest, release, torture, or imprisonment!
I shall guard the code with my life.
Wait, Hatoyama --
This is T'ieh-mei's answer to you!

Go! (As she is about to leave with the red lantern, Hui-lien comes out from the room.)

Hui-lien: T'ieh-mei!

T'ieh-mei: Sister Hui-lien! (She puts down the lantern.)

Hui-lien: My mother is here to see you!

(Auntie T'ien comes out from the room.)

Auntie: T'ieh-mei!

T'ieh-mei: Auntie... (She throws herself into her auntie's arms.)

Auntie: We all know what's happened to your dad and granny! It'll soon be their turn, the devils! There is a spy outside, T'ieh-mei, so you mustn't leave by the door. You can slip out again from our house. Hurry up now and change clothes with Hui-lien.

T'ieh-mei: No, Auntie T'ien, I mustn't bring you into this!

Auntie: Child! (While helping the two change clothes, she sings "Hsi-p'i-san-pan")

None but the poor will help the poor,
Two bitter gourds grow on a single vine;
We must save you from the tiger's jaws,
And then you can press on.

T'ieh-mei: Auntie, what if something happens to you?

Auntie: Child, our two families have shared the same hatred for many years. No matter how risky it is, I must see you safely away!

T'ieh-mei (gratefully): Auntie....

Auntie: Hurry, child!

Hui-lien: Hurry, T'ieh-mei!

T'ieh-mei: Sister, Auntie, I'll never forget you!

Auntie: Hurry!

(T'ieh-mei goes into her room with the red lantern, and exits.)

Auntie: Be very careful, Hui-lien!

(Auntie goes into the room and exits. Wrapping T'ieh-mei's scarf around her neck hiding half of her face, Hui-lien goes out by the door, basket on her arm, and closes the door. She exits. Enemy agents A and B appear from the post and follow her. Lights off.)

(Curtain)

Scene Ten

AMBUSH FOR THE ENEMY

(Immediately after the last scene. The road leading to Paishan. As the curtain rises, the knife-grinder enters with two guerrillas disguised as peasants. T'ieh-mei enters and meets them.)

T'ieh-mei: Uncle knife-grinder! (She takes out the lantern from her basket and holds it high.)

Knife-grinder: T'ieh-mei! (To the two guerrillas) Be alert!

T'ieh-mei: Uncle, I've found you at last! My dad and granny....

Knife-grinder: We know. Don't give way, T'ieh-mei. Hold out. We must settle this debt! Have you got the code with you?

T'ieh-mei: Yes, I brought it with me!

Knife-grinder: Good.

T'ieh-mei: Uncle, it was thanks to the help of my neighbor Sister Hui-lien. She disguised herself as me and led the agents off on the wrong track so that I could get the code and bring it here!

Knife-grinder: T'ien Hui-lien's family must have aroused the enemy's attention. (To guerrilla A) Old Feng, go and help them move away at once.

A: Right!

(A exits. Siren wails.)

Guerrilla B (to the knife-grinder): The enemy's coming, Old Chao.

Knife-grinder: You take T'ieh-mei to the hills. We'll deal with them! (Guerrilla B exits with T'ieh-mei. Wang Lien-chü calls from inside: "Halt!" Hatoyama and Wang enter with the Japanese gendarmes. The knife-grinder bars their way. Hatoyama shouts: "Take him away!" The knife-grinder seizes the pistol from Wang and fires at a Japanese gendarme, killing him. He throws the grinding bench at Wang. The guerrillas jump out from the bushes in a "dramatic pose." A guerrilla on a rock fires and kills another gendarme. Hatoyama and Wang escape and exit, chased by the knife-grinder and the guerrillas. The guerrillas jump down from the rocks and chase the Japanese brigands. One guerrilla, armed with a red spear, fights two gendarmes. The two gendarmes flee one after the other, chased by the guerrillas. The knife-grinder catches up with Wang. The two fight. Hatoyama and Japanese gendarmes enter. A close-quarter battle ensues. The guerrillas kill all Japanese brigands, shoot renegade, and chop Hatoyama to death. The ambush is a great success. The guerrillas proudly stand in a "dramatic pose." Lights off.)

(Curtain)

Scene Eleven

PRESSING AHEAD WITH VICTORY

(Immediately after the last scene. Paishan. As the curtain rises, red flags are fluttering in the clear sky. The guerrilla chief comes down from the slope as the knife-grinder leads T'ieh-mei up. The guerrillas enter. T'ieh-mei respectfully hands the secret code to the guerrilla chief. They brandish their knives and guns, hailing their victory. T'ieh-mei holds high the red lantern which shines brightly. Curtain falls gradually.)

(Curtain)

* * *

Strive to Create the Heroic Examples of the Proletariat

- Thoughts on the projection of Li YU-ho's Heroic Image

by

"The Red Lantern" Group of China Peking Opera Troupe

(Hung-ch'i [Red Flag], No. 5, May 1, 1970)

In this first Red May of the great 1970's, "the wind will unfurl like a scroll over the red flag." With excitement in our hearts and high militancy. we warmly celebrate the 28th anniversary of the publication of our great leader Chairman Mao's brilliant work "Talks at the Yenan Forum on Literature and Art."

"The Red Lantern," a Peking opera on a revolutionary contemporary theme, was born under the glorious light of Chairman Mao's "Talks." It is a song eulogizing the Chinese communists' revolutionary mettle and revolutionary heroism.

"The Red Lantern" is a product of the acute struggle between the proletariat and the bourgeoisie. In the early 1960's, the bourgeois headquarters headed by the renegade, hidden traitor and scab Liu Shao-ch'i again mounted a frantic offensive against the proletariat. In literary and art circles,which they had occupied for a long time, poisonous weeds flourished. On the stage the devils danced fanatically. The bourgeois acts of restoration were extremely rampant.

At the 10th Plenary Session of the 8th Party Central Committee, our great leader Chairman Mao called on the entire Party not to forget the class struggle. On Chairman Mao's order, Comrade Chiang Ch'ing led the revolutionary literary and art workers to set in motion a revolution in Peking opera. After repeated investigations and research and careful selection, Comrade Chiang Ch'ing in November 1963 decided to adapt "The Red Lantern" into a Peking opera and, in the light of the characteristics of Peking opera, to re-structure and re-write the play. She made it clear at the time: Li YU-ho is a representative of the working class and of revolutionary martyrs, and he is a communist, a great man and a proletarian hero. The whole play should focus on him and bring his lofty image to the fore.

For the heroic characters of the proletariat to mount the stage of art and drive the ghosts and monsters off it is a general orientation for the revolution in literature and art. It is a strategic offensive by which the proletariat uses revolutionary public opinion to crush counter-revolutionary public opinion and politically destroy completely Liu Shao-ch'i's counter-revolutionary revisionist clique.

This revolution in Peking opera was both hated and feared by the leaders, big and small, of the bourgeois headquarters, the renegade, hidden

traitor and scab Liu Shao-ch'i and his associates T'ao Chu, Lu Ting-i, Chou Yang, Lin Mo-han, Hsü P'ing-yu, Ch'i Yen-ming, and Hsia Yen. They collaborated with one another and created various "reasons" in a vain bid to suppress this revolution. Having failed in several attempts at sabotage, they made use of a certain counter-revolutionary who usurped the post of leader of the troupe at the time to fill "The Red Lantern" with a large quantity of feudalist, bourgeois and revisionist stuff. They greatly distorted the brilliant image of Li Yü-ho in a futile attempt to turn it into a poisonous weed against the Party and socialism.

Under the illumination of the all-conquering Mao Tsetung thought and with the concern and support of the proletarian headquarters, we thoroughly criticized the original script produced by the counter-revolutionaries, thoroughly criticized all kinds of fallacies of the counter-revolutionary revisionist line on literature and art spread by Liu Shao-ch'i and Chou Yang, and completely transformed the original script. Finally, we made "The Red Lantern" into a model for the proletarian literature and art and Li Yü-ho an artistic example of proletarian heroes and a source of great spiritual power "helping the masses to push history forward." This is a victory for Chairman Mao's revolutionary line on literature and art; a victory for the policies of "making the ancient serve the present and foreign things serve China" and "letting a hundred flowers bloom and all schools of thought contend;" and a victory for the creative method of combining revolutionary realism with revolutionary romanticism.

Applying the Creative Method of Combining Revolutionary Realism With Revolutionary Romanticism and Taking Class Struggle as the Key Link, We Must Create a Heroic Example of the Proletariat from the Various Aspects of Class Relations and Concentrate on Demonstrating His Communist Ideals Through Expression of Feelings in Special Scenes

Chairman Mao, our great leader, has taught us: "Life as reflected in literary and art works should be on a higher plane, stronger, more concentrated, more typical, more ideal and thus more universal than ordinary real life." ("Talks at the Yenan Forum on Literature and Art.")

The reason Li Yü-ho, a hero of the proletariat, is a brand-new artistic example of the proletariat is that, following the above teaching of Chairman Mao's, we have applied the creative method of combining revolutionary realism with revolutionary romanticism, and that taking the viewpoint of class struggle as the guide, put him in the center of the storm of a typical class struggle and in a concentrated and generalized manner and from various aspects of class relations, depict his proletarian class nature and individuality, thus demonstrating his lofty communist ideals.

In view of such a principle, "The Red Lantern" has the following features where the characterization of Li Yü-ho is concerned. A red thread: His infinite love of and loyalty to the great leader Chairman Mao and the great Chinese Communist Party. A main trunk: The tit-for-tat class struggle of the proletariat against the enemy. An important aspect: Deeply showing

his blood-and-flesh class relations with the masses of the people and showing his "utter warmth to the comrades and the people." ("In Memory of Norman Bethune")

The infinite love and loyalty toward the great leader Chairman Mao and the great Chinese Communist Party is the source of Li Yü-ho's strength, wisdom and courage. It is the most basic mark distinguishing heroic characters of the proletariat from "heroes" of other classes. Only by giving special attention to demonstrating such lofty ideological qualities can we reflect the reality of his struggle and can we convince people with all his heroic acts. In this regard, we have paid particular attention to depicting him as the faithful executor of Chairman Mao's revolutionary line and his unwavering faith in the Party and communism. Because he has the most basic class consciousness of a proletarian hero, he has strong national and class hatred against the Japanese brigands and renegades, has strong class love for his comrades and the people, and is willing to dedicate his life to the struggle for the emancipation of the people. All this can be shown only through the acute class struggle. His proletarian qualities and individuality can only be shown in typical circumstances of class struggle.

Accordingly, we tightly grasped this key link of class struggle to project the typical individuality of Li Yü-ho. We have described not only his courage and fearlessness but also his experience and calmness; not only his resourcefulness but also his emotions, imagination, and rich proletarian sentiments. Moreover, such positive characters as Granny Li, T'ieh-mei and others are used to bring out his lofty image, while the pretense, wickedness and ugliness of the villians Hatoyama and Wang Lien-chü are used to contrast with what is true, good and beautiful in him.

Such a design broadly displays his communist spiritual world and, in a variety of ways, shows the characteristics of his personality, reflecting in a concentrated and generalized manner all the aspirations and ideals of the proletariat. In this way, not only does it show how bravely he struggles, but it also indicates what he fights for. Thus we make his image practical--one of flesh and blood, one which is shining, and one that attains the unity of proletarian Party spirit and personal spirit.

From the contrasts given below, we may see that the counter-revolutionaries, in creating the original script, wilfully distorted the above mentioned aspects. Every bit of achievement gained in "The Red Lantern" has been won through violent struggle.

1. In our "The Red Lantern," from the first appearance of Li Yü-ho with a red lantern in hand and walking in steady steps to his raising his arm and hailing "Long live Chairman Mao!" as he is about to be executed, there is from beginning to end a red thread of infinite love of and loyalty toward the great leader Chairman Mao and the great Party. This is not only shown in his singing loudly, "the Communist Party and Chairman Mao lead the people's revolution," and other aspects; it is also shown in the fact that all his words and deeds follow strictly the Party's principle of

secretiveness of work. Not until he is arrested does he tell his mother and daughter about his task and the hidden document and ask them to continue the work given to him by the Party.

With a view to fully depicting Li Yü-ho as the representative in carrying out Chairman Mao's revolutionary line, we have designed the heroic images of the Paishan guerrillas and the knife-grinder, unfolding the spectacular scene of the revolutionary army's "ambush for the annihilation of the enemy." Instead of isolatedly showing underground work, we have specifically shown that "political power grows out of the barrel of a gun" ("War and Problems of Strategy") and the great idea of underground work as effectively coordinated with the Party's armed struggle. Without these principled designs, this character might have become the follower of a wrong line.

"Communists should be models in seeking truth from facts; they should be models of farsight and wisdom." ("The Role of the Chinese Communist Party in the National War") Showing the heroic character's communist ideals and his firm faith in the Chinese Communist Party with Chairman Mao as its leader is an extremely important principle for the proletarian literature and art. In Scene Eight, we specially give Li Yü-ho an opportunity to express his feelings when he sings in an orderly and perfect manner to the tune of "erh-huang" about "my soaring spirit." This unfolds in a concentrated way the communist light in the recesses of his soul. Without the descriptions of "red flags fluttering everywhere," "shining on earth," and "firmer fighting will," descriptions radiant with the proletarian ideology, this image would belong to a man who is nothing but shortsighted. If we do not use every resource of art and carefully design a special scene in which to express his feelings but resort to the method of patching up here and there, we also would not be able to show his lofty ideals in such a concentrated, ample, clearcut, convincing and touching manner.

Not only did the original script produced by the counter-revolutionaries make no reference to the great leader Chairman Mao, but they also refused to arrange in the play for a scene where the guerrillas "engage in a fight" with the enemies. They showed the underground work in an isolated manner and again and again let Li Yü-ho go against the Party's principle of creativeness of work. They stubbornly resisted the instruction of Comrade Chiang Ch'ing to design for Li Yü-ho a whole set of singing passages to show his communist ideals. Instead, they made him sing to the decadent and sorrowful old tune of "hsin-shui-ling" in K'unch'ü music. They made him speak such disgusting words as "tears blood my eyes" and "how can a filial son become a traitor? By doing so, they energetically peddled the feudal ethics and bourgeois theory of human nature. Furthermore, through the mouth of Granny Li, Li Yü-ho is represented as man "who evades and hides." Li is uglified as a person who goes against the Party's principle, who has no faith in and is disloyal to the Party. Liu Shao-ch'i's opportunist erroneous line runs through the entire script.

2. "In class struggles, some triumph, others perish. This is history, the history of civilization for thousands of years." ("Cast Away Illusions, Prepare for Struggle") The class struggle waged by Li Yü-ho against Hatoyama is the main trunk of the entire script. We arranged for Li Yü-ho the special scenes like "Escape from the Gruel Stall," "Going to the Feast to Struggle with Hatoyama," and "Struggle at the Firing Squad." We have not only depicted him in his acts of flirting with the enemy in order to find out the latter's intention, his calmness and resourcefulness. We have also described how he beats the table,rises and, raising his arms, strongly condemns the enemy. His hatred erupts like a volcano. We have described his triumph over not only material inducements but threats. Through the delineation of the different scenes and different forms of class struggle, the breadth of his inner world is revealed. In "Going to the Feast to Struggle with Hatoyama" and other scenes, his struggle against the enemy rises to the plane of battle between the two kinds of world outlook. The enemy's "each for himself" world outlook characteristic of the exploiting classes is used to bring into sharp relief his selfless communist world outlook of "wholly" and "completely" devoting himself to the revolution. Whether he faces the armed search of the enemy or he is at the feast, under torture or at the firing squad, we place Li Yü-ho in the position where he seizes the initiative for struggle. Throughout the script it is he who leads Hatoyama by the nose. Hatoyama is completely routed.

The original script produced by the counter-revolutionaries basically distorted the struggle waged by the proletariat against the enemy. Under their pens, the Japanese brigands were both ferocious and polite, and Li Yü-ho not only did not dare to struggle but also was not good in struggle and was placed in a passive position. If he was not reciting "po-teng-o" like a "thief stealing chickens," he would be returning home in the midst of the storm of class struggle to have a cup of wine. In Scene Six, they did not let Li Yü-ho struggle against Hatoyama, but the other way round. They imposed the fascist dictatorship on the proletariat on the stage. The brilliant image of Li Yü-ho as we conceived it is a destructive blow at such reactionary acts of theirs.

3. "We communists are distinguished from any other political parties by one salient mark, and that is our closest ties with the broadest sections of the masses of the people." ("On Coalition Government") In order to elaborate on this point deeply, our script puts three persons of the working class sharing different surnames in one family, and this family is a proletarian revolutionary fighting unit which thoroughly breaks with all traditional concepts. It is for the sake of the revolution that Li Yü-ho cares for his mother and teaches his daughter. When he is arrested, he passes the task on to Granny Li. And when Granny Li is arrested herself, she passes the task on to T'ieh-mei. Through his rescue of the liaison man and his showing the way for the latter to escape, there is a demonstration of his concern and care for his comrades. Through his sharing the sufferings of the masses and through the mutual support of his family and the family of T'ien and their common hatred, there is a demonstration of Li Yü-ho's breathing and sharing the same fate with the masses of the people, his "utter warmth toward his comrades and the people," and his great desire for the "proletarians of the whole world to unite."

In creating heroic examples of the proletariat from the various aspects of class relations, it is necessary to create as well other positive characters and the needed villains. However, putting to the fore the main heroic example is our unalterable principle. Creation of any other characters must be subordinated to this principle; they must not steal the thunder from him. The long heart-stirring passages said by Granny Li, a revolutionary mother, and Li T'ieh-mei's brave and touching singing as well as the other descriptions of the two all enable their unique, clearcut personalities to heighten Li Yü-ho's heroic image from different angles. Granny Li's "family's revolutionary history" tells of Li Yü-ho's heroic struggle in the "February 7" mass strike and extols his heroic qualities of "going east and west for the revolution." Every step of T'ieh-mei's progress reflects Li Yü-ho's spiritual power.

As for the characterization of the class enemies, we stand fast to this principle: Which side are they with? Are they with the side of the positive characters or with the villains? Our principal purpose in staging operas on revolutionary contemporary themes is to sing the praises of the positive characters. The enemy must give way to allow more space for the demonstration of Li Yü-ho's proletarian heroic qualities. In depicting the enemy, we do not uglify him in form but expose in depth his brutality, treachery, deception and inevitable doom.

In this way, we have not only demonstrated in a variety of ways Li Yü-ho's proletarian heroic qualities but also correctly solved the relationship between the exemplary character and typical environment. With Li Yü-ho, the principal heroic model as the center, we unfurl the historical scroll of the heroic War of Resistance Against Japan under the guidance of Chairman Mao's revolutionary line.

In the original script produced by the counter-revolutionaries, the scene "Escape from the Gruel Stall" was viciously deleted. Not only did they not show the blood-and-flesh class relations between Li Yü-ho and the masses, but they energetically propagated what they called "family atmosphere" and "feeling of the bone and flesh" and peddled the reactionary theory of human nature. The portrayal of three generations was so distorted that "the color of autumn is equally shared" among them, so that in the first half of the script prominence was given to Granny Li, while in the second half prominence was given to Li T'ieh-mei. "The Red Lantern" was twisted into a strange shape indeed.

The historical background of the entire War of Resistance Against Japan was also misrepresented. For all their sabotage acts, there was one so-called "theoretical basis," namely, the theory of "writing about the truth" fanatically advocated by the "four villains" including Chou Yang. Where there were things favorable to the creation of proletarian heroic characters and which rebuffed the counter-revolutionary revisionist black line, these were resisted and undermined on the pretext that "they are not true." Where there were things which promoted the peddling of the feudal, bourgeois and revisionist junk, they were energetically propagated because they

represented the "truth." They resisted stubbornly to the end. The above mentioned examples suffice to show that their so-called "truth" is as incompatible with the revolutionary truth of the proletariat as water is with fire. They are spiritual opium poisoning the people's minds and a knife that kills in cold blood, and serve the restoration of capitalism. For this reason, we must continue to criticize and thoroughly destroy them.

Applying the Creative Method of Combining Revolutionary Realism with Revolutionary Romanticisim, We Correctly Treat the Difficult Nature of Revolutionary Struggle and the Severity of Revolutionary War to Bring Out the Noble Qualities of Proletarian Heroic Examples and the Idea of the Main Theme

Faced with arrest, imprisonment, torture and death, Li Yü-ho wages a very difficult and severe struggle. On the handling of these will depend the success or failure of this heroic image; it will determine what the idea of the main theme should be. At the same time, this is also a question of principle for the creation of heroic examples of the proletariat, particularly for the creation of the heroic characters in the midst of revolutionary war. This question must be solved.

As it was pointed out in the "Summary of Forum on Literary and Art Work in the Armed Forces Convened by Comrade Chiang Ch'ing as Entrusted by Comrade Lin Piao," "in writing on revolutionary war, it is imperative, first of all, to clarify the nature of war, and make it clear that we are just while the enemies are unjust. A work must demonstrate our arduous struggle and courageous sacrifice; but it must also show the revolutionary heroism and revolutionary optimism. When describing the savagery of war, we must not exaggerate or extol the horror of war, and when depicting the enormity of revolutionary struggle, we must not exaggerate or extol its hardship. The savagery of revolutionary war and revolutionary heroism, and the enormity of revolutionary struggle and revolutionary optimism, are opposites of a single entity."

The practice of struggle and the practice of art in "The Red Lantern" have provided the experience necessary for the solution of this important problem.

"The Red Lantern" is concerned with the revolutionary integrity of the proletariat. Writing about the revolutionary integrity of the proletariat means that it is necessary to write about the communist fighters' unalterable faith in the proletarian and communist cause and determination not to yield to the enemies who oppress and exploit the people.

But the original script produced by the counter-revolutionaries took the opposite direction. They went to great length in exaggerating "hardship" and "horror." They had done a great number of crimes. In Scene Eight they imposed on Li Yü-ho and his family the so-called song of the "trio." They distorted the struggle of the proletarian revolutionary

heroes at the firing squad as "going to the mountain of knives" and "passing the gate to hell." On the other hand, they prettified the fascist butcher Hatoyama and portrayed him as a man "with human conscience" and "benevolence" toward Li Yü-ho. Using these preposterous contrasts, the counter-revolutionaries viciously concocted such a "theme": The sufferings of the people and the bloodshed of martyrs are not due to the crimes of the Japanese brigands but rather due to the "brutality" of the revolution.

In order to crush the class enemies' sabotage and neutralize the poison spread by them, we give Granny Li the following dialogue:

"What are you talking about? You arrested my son for no reason. Now you want to kill him. It is you that are committing a crime! It is you that are cruel! You kill the Chinese people. Can you shift the blame to the Chinese people, and to me, an old woman?"

The sharp ideological dagger of the proletariat lifts the veil from the face of the demon. This is a just judgment on Hatoyamas, big and small and on the renegades of the Wang Lien-chü type; it is also a head-on blow at the small handful of class enemies undermining the revolution in Peking opera. In this way, not only is the brilliant image of a revolutionary mother deeply depicted but Li Yü-ho's lofty proletarian revolutionary integrity is effectively promoted!

"The nature of things is largely determined by the principal aspect of the contradiction in the ruling position." ("On Contradiction") In the history of the proletarian revolutionary struggle, and in proletarian revolutionary heroes, revolutionary heroism and revolutionary optimism have always been the principal aspects of the contradiction. If this were not so, the revolution would not persevere, develop, and triumph. This is an unalterable truth verified by the history of the revolution. Taking our great leader Chairman Mao's teachings as the guide, we have handled the opposite aspects of the class enemies in the above-mentioned respects by applying the creative method of combining revolutionary realism with revolutionary romanticism. We have firmly grasped the following two points:

1. To show the arduous struggle and courageous sacrifice of the heroic character of the proletariat, it is necessary to mobilize all artistic means to bring to the fore his revolutionary heroism and revolutionary optimism. The main purpose of describing Li Yü-ho's arrest and being taken away from his home is mainly to bring out his heroism. Moreover, we let him sing the passage "I'm full of guts and strength." So far as acting is concerned, we give him full scope for action whether it is just accepting a cup of wine or other more important aspects, so that his characterization can be sparkling and richly delineated.

Besides, the effect of the howling wind and the theme music "March with the Big Knife" are used further to bring out his courage. The main purpose of describing the torture Li Yü-ho had gone through is to show his tough-bone spirit of "true gold never fears fire." As to his appearance, his white undershirt is stained with several drops of blood and his forehead is covered by his hair. As for performance, he "straightens up his back," stands up with the help of a chair, and then sings to denounce the enemy and laughs

in triumph. All this is aimed at making Li Yü-ho after he had been tortured all the stronger and more optimistic.

The main purpose of writing about his sacrifice is to demonstrate his firm faith in communism and his spirit of "never yielding to but stubbornly fighting the enemy." As he makes a "dramatic pose" after going on the stage singing to the tune of "tao-pan," we specially let him dance with "staggering legs". He first "staggers on two legs" and then "staggers on one leg," and then he "turns around on one leg" and makes a "dramatic pose with the other." This scares the Japanese brigands out of their wits. After he finishes singing "They cannot lock my soaring spirit," he again gets up and "staggers on" in order to show that although he has been under heavy torture and is feeling acute pain from wounds in his leg, he is still so strong and brave. As he sings to the tune of "erh-huang," he dances in different movements to give still greater prominence to his revolutionary integrity.

With regard to costumes, props and stage arts, we have also followed this principle. Take costumes for example. Li Yü-ho's clothes and scarf were patched, showing the misery of the working class in the old society and bringing out his integrity. Take stage arts for another example. We specially design a tall slope at the execution grounds, so that Li Yü-ho, as he faces death, can stand on a height and look down in denouncing Hatoyama. A red glow shines on him, and the evergreen pine trees are used as props to bring out his lofty image of a giant. In this way, the scene of his execution is all the more heart-stirring.

1. To show the arduous struggle and courageous sacrifice of the heroic character of the proletariat, it is necessary to give prominence to the fact that the glorious victories of the people's revolutionary cause were obtained at the cost of their blood and sweat, and to sing the warm praises of the development of the proletarian revolutionary cause: "It is only because there are more brave men who sacrifice themselves that the sun and the moon shine in new garments." After Li Yü-ho's courageous sacrifice, we specially design the scene "Filling the Place of Those Who Fall" and create the exciting singing passage "Hatred Sprouts in My Heart" for T'ieh-mei. In her, Li Yü-ho's integrity and ideals reappear. Li Yü-ho's sacrifice not only makes T'ieh-mei stand even higher but also enlightens his neighbor the family of T'ien, who takes the initiative to voluntarily assist T'ieh-mei to escape. Moreover, it arouses in the commanders and fighters of the guerrilla force of the 8th Route Army the common hatred for the enemy and revolutionary enthusiasm. Turning sorrow into strength, they chop Hatoyama to death and wipe out all the Japanese brigands, thereby advancing the victory of the revolutionary base area. The whole play ends in a magnificent scroll: The red flags in the base area are fluttering, the guerrillas, in militant spirits, are brandishing their guns and dancing. The torrents of the revolution with the force of a landslide and like war drums and horns encourage people to march forward toward victory.

In order to accomplish the above-mentioned two aspects, it is imperative to eliminate interference from all sides and achieve the "three resolute oppositions": To resolutely oppose the exaggeration and praise of

the "hardship" and "horror" of revolutionary struggle and revolutionary war; to resolutely oppose the refusal to describe the arduous struggle and courageous sacrifice of revolutionary heroes and the tendency to describe the revolutionary war as "touring the garden" or "crossing the street; and to resolutely oppose the bourgeois naturalism and the reactionary creative methods of exploiting classes of all colors and shades.

The original script produced by the counter-revolutionaries turned the parting in resolution of the proletarians into parting in tears. In Scene Six, after Li Yü-ho had been tortured, he was at first not allowed to go on the stage; after he was criticized, he was made to sprawl on the ground after he went on the stage and but not allowed to get up. In the scene "Struggle at the Firing Squad," they let Li Yü-ho grasp the iron railing suffering spasmodic pain in his back as Granny Li was being flogged. They also let Li T'ieh-mei go mentally deranged. What is more, they viciously deleted Scene Nine "Filling the Place of Those Who Fall." The play ended in an atmosphere of despair: The guerrillas, some like bandits and some like men of senility, had no hope and no future. A tragic ending was artificially created. These tricks of the counter-revolutionaries were merely the "moldly chaff and rice" salvaged by the "four villians" including Chou Yang from the bourgeois literature and art and the Soviet revisionist renegade literature and art: They deliberately exaggerated the "hardship" and "horror" of revolutionary struggle and revolutionary war in a vain attempt to frighten the people so that they would not carry out the revolution but would be at their back and call. On the other hand, the "four villains" frantically trumpeted fallacies such as that of "opposing the smell of gun powder," negated the armed struggle of the proletariat, refrained from showing the arduous struggle and brave sacrifice of the heroic characters of the proletariat, and distorted the revolution as "a paradise outside the world" so as to beautify the old society and the class enemy. This is an expression in literature and art of the bourgeois pacifism and revisionist philosophy of survival at all costs as well as a reflection in literature and art of the bourgeois and revisionist "theory of class reconciliation." In both case, it reverses the history, insults the revolutionary heroes and negates the proletarian revolution. Bourgeois naturalism and reactionary creative methods of various kinds serve their reactionary politics. When it comes to describing torture, the blood-splashed wounds and instruments of torture are exhibited and when it comes to writing about death, no effort is spared in showing the "horror of death." We must deeply criticize the reactionary world outlook and artistic concepts as well as the junk of the bourgeois and revisionist "modern schools," "abstract schools" and "animal schools." We must eliminate the poisons spread by them. Only in this way can we make proletarian literature and art advance forever and toward victory in the general direction indicated by Chairman Mao.

Never Forget Class Struggle. Seek the Highest Perfection in the Repeated Practice of Creative Writing, and Carry the Proletarian Revolution in Literature and Art Through to the End

Our great leader Chairman Mao teaches us: "We have already won great victories. But the defeated class will still struggle. These people are still around, this class is still around. Therefore, we cannot speak of

final victory, not even for several decades. We must not lose our vigilance." The wise assertions by our great leader Chairman Mao will, like a shining tower, always illuminate our way toward victory in our struggle.

Practical events of the class struggle over the past years show that although the counter-revolutionary revisionist line on literature and art taken by Liu Shao-ch'i and Chou Yang has been overthrown, they will not reconcile themselves to their defeat. At a time when our revolutionary model plays are shining far and wide, they will continue to carry out sabotage by various sinister means. Some will stretch their black claws and vainly attempt to make a comeback. Others will make use of the warm love of the broad masses for the revolutionary model plays and, on the pretext of staging model plays, tamper with them wilfully, distort the heroic images, and peddle the feudalist, bourgeois and revisionist black stuff. Still others will play bourgeois tricks in a futile bid to corrode our revolutionary ranks and disrupt our front. "Good results can be achieved once class struggle is grasped." We have in good time seen through the tricks of the enemies, smashed their conspiracies and sabotage, and polished once more and perfected to the highest degree "The Red Lantern," so that this red lantern will emit a more dazzling light.

When "The Red Lantern" was first created, Comrade Chiang Ch'ing had pointed out: It is necessary continuously to revise and stage it; to practice and polish it repeatedly. In revising the play, we must have the energy of "an ox" and must have confidence. Comrade Chiang Ch'ing has again this time led us, on the basis of listening enthusiastically to the opinions of the worker-peasant-soldier masses throughout the nation, to temper and revise "The Red Lantern." As a result, "The Red Lantern" has scored new victories in all fields--literature, music, dancing, and stage art, and the heroic images of Li Yü-ho and others become still more dazzling. For instance, in Scene Two and Scene Six, we give Li Yü-ho new singing verses on "no difficulty in the world can wear the communist down" and "dealing with the enemy calmly and standing firm as a rock." Instead of letting Li Yü-ho carry the secret code home, we let him shift it to a safe place... This has brought into bolder relief his communist ideals and proletarian wits and courage. For another instance, the liaison man cleverly returns to the base area and the bitter history of T'ien Hui-lien's family is told. This has further brought out the theme thought and historical background to contrast with Li Yü-ho's lofty image. With the "March with the Big Knife" as the theme music, it is possible to give stronger expression to the "determination of our Chinese nation to fight a bloody war with the enemy to the end" ("On Tactics against Japanese Imperialism") and the historical background of the War of Resistance against Japan. The whole play is now reduced to two hours, with the result that the script and performance are more closely knit and refined. We are heartily thankful for the broad masses of workers, peasants and soldiers for giving us tremendous support and providing us with valuable suggestions.

"The Summary of the Forum on Literary and Art Work in the Armed Forces Convened by Comrade Chiang Ch'ing as Entrusted by Comrade Lin Piao" pointed out: "After this black line is destroyed, there still will be black lines in the future and there still will be struggle. This is therefore a formidable, complicated and protracted struggle, and efforts of several decades or even several centuries are required." The class enemies are still

struggling on their death beds and they will adopt a variety of tricks to carry out sabotage. Our battle must go on forever. We must forever study and apply Chairman Mao's works in a creative manner, never forget the class struggle, and put proletarian politics to the fore in every respect. We must further integrate our life with the life of the workers, peasants and soldiers in struggle, accept re-education from them, and establish the communist world outlook. We must work hard and struggle hard in the field of creative writing. "We must do our work carefully. It won't do to work in a crude and careless manner. To be crude and careless will often result in mistakes."

Let us hold still higher the great red banner of Mao Tsetung thought, develop the revolutionary mass criticism in a deep and sustained manner, be prudent and modest, guard against conceit and complacency, and carry the proletarian revolution in literature and art to the very end!

Let us strive to create heroic examples of the proletariat!

* * *

A Powerful Ideological Weapon for Revolutionary Mass Criticism

-- Study of the "Talks at the Yenan Forum on Literature and Art"

by

The Writing Group of the Tientsin Municipal Revolutionary Committee

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The essence of Marxism is critical and revolutionary. The "Talks at the Yenan Forum on Literature and Art" of epoch-making significance published by the great leader Chairman Mao 28 years ago is a critical, revolutionary Marxist document. By way of making profound Marxist-Leninist analysis in his "Talks", Chairman Mao has thoroughly criticized and repudiated the bourgeois cultural line represented by Wang Ming, smashed the various fallacies of such counter-revolutionary revisionists as Chou Yang and company who had wormed their way into the revolutionary ranks, penetratingly exposed all forms of manifestation of the bourgeois world outlook in the ideological and cultural sphere, put forward a most well-integrated and most correct proletarian revolutionary line in literature and art, and developed with genius and creatively the Marxist-Leninist world outlook and literary and art theory.

Chairman Mao's "Talks" is the programmatic document of the proletariat for exercising all-round dictatorship over the bourgeoisie in the ideological sphere, the model work of the proletariat and the revolutionary people for criticizing and repudiating the ideology of revisionism, the bourgeoisie and all exploiting classes. Today, as the socialist revolution is gaining depth with each passing day, our studying once again the "Talks" and using the "Talks" as a powerful ideological weapon to carry out revolutionary mass criticism in a deep-going and sustained manner is of extremely great significance to fulfilling in toto the various fighting tasks advanced by the "9th Congress", to carrying out well with conscientious effort the task of struggle-criticism-transformation in the sphere of the superstructure, and to further consolidating the proletarian dictatorship.

(I)

In his "Talks", Chairman Mao put forward the great historical task of "launching a struggle of proletarian ideology against non-proletarian ideology." Chairman Mao pointed out that if we accommodated ourselves to instead of criticizing and repudiating the bourgeois and petty-bourgeois ideology, this "would actually be to yield to the big landlord class and the big bourgeoisie and to run the risk of undermining our Party and our country. Whom then must we yield to? We can mold the Party and the world only in the image of the proletarian vanguard." By raising the struggle for the criticism and repudiation of bourgeois ideology to the altitude of principle bearing on the destiny of the Party and the country, Chairman Mao made great contributions to the theory of proletarian revolution and proletarian dictatorship.

Literature and art and the whole ideological and cultural front are in the service of the political and economic base of a given class. The old ideology and culture of the exploiting classes are in the service of the rule of the exploiting classes over the broad masses of laboring people, while the new ideology and culture of the proletariat are in the service of the seizure and consolidation of political power by the proletariat. After seizing political power, whether the proletariat persists in using the proletarian world outlook to transform the world and exercising proletarian dictatorship over the bourgeoisie in the ideological and cultural sphere or stands things on their head by transforming the world with the bourgeois world outlook and letting the bourgeoisie exercise dictatorship over the proletariat--this is an important question bearing on whether or not the proletariat can consolidate its political power and whether or not the exploiting classes would stage a comeback.

Twenty-eight years ago, a handful of counter-revolutionary revisionists represented by Wang Ming, acting in coordination with Chiang Kai-shek's counter-revolutionary policy of "opposing communism," "melting communism" and "restricting communism," frenziedly opposed Chairman Mao's proletarian revolutionary line and carried out a Right-deviation capitulationist line. To meet the need of this counter-revolutionary line, Chou Yang and company advertized such reactionary and rotten literary and art viewpoints as "art for the sake of art," "theory of human nature," "human love" and "exposure of the seamy side" on the question of literature and art. They vainly attempted to use these essentially cultural ideas of the Kuomintang reactionaries to benumb the people and corrode the revolutionary ranks so as to liquidate the struggle of the people of the whole country led by the Chinese Communist Party with Chairman Mao as the leader against imperialism, the big landlord class and the big bourgeoisie. In his "Talks" Chairman Mao exposed the counter-revolutionary features of Chou Yang and company, criticized and repudiated their reactionary literary and art viewpoints, thus enabling revolutionary literature and art to move forward along the correct line of the proletariat and guaranteeing the triumphant development of the new democratic revolution of China.

After China entered the stage of socialist revolution, under the instigation of renegade, hidden traitor and scab Liu Shao-ch'i, the "four fellows"--Chou Yang, Hsia Yen, T'ien Han and Yang Han-sheng--frenziedly opposed Chairman Mao's "Talks" and used a counter-revolutionary revisionist black line in literature and art to exercise dictatorship over the proletariat. Echoing imperialism, revisionism and reaction in the international arena, they cast forth in a disguised form the literary and art viewpoints of the bourgeoisie that Chairman Mao had criticized and repudiated in his "Talks." They vociferously advertized what they called the theory of "writing about truth," the theory of "the broad road of realism," the theory of "deepening realism," the theory against "subject matter decides everything," the theory of "middle characters," the theory against "the smell of gunpowder," the theory of "converging the spirit of the era," the theory of "departure from classics and betrayal of the established road," and so on and so forth. Their criminal object was to create counter-revolutionary public opinion for subverting the proletarian dictatorship and restoring capitalism.

History shows that the bourgeoisie and a handful of counter-revolutionary revisionists will never give up their long-occupied ideological and cultural positions just because the proletariat has seized political power. Under the conditions of proletarian dictatorship, the struggle for the criticism and repudiation of bourgeois ideology cannot be weakened but must be strengthened. If the proletariat does not criticize and repudiate bourgeois ideology in a deep-going and sustained manner, the bourgeoisie will utilize the old ideology and culture to launch rabid attack against the proletariat.

Chairman Mao sets great store by the class struggle on the ideological and cultural front under the conditions of proletarian dictatorship. After the completion of the socialist transformation of the system of ownership of means of production in China, Chairman Mao again and again taught that it was imperative to launch ideological struggle against the bourgeoisie and carry out "criticism and repudiation against revisionism." ("On the Correct Handling of Contradictions Among the People") At the 10th Plenum of the 8th CCP Central Committee, Chairman Mao especially pointed out that "in the historical stage of socialism, there are still classes, class contradictions and class struggle." He also pointed out that "to overthrow a political power, it is always necessary first of all to create public opinion, to do work in the ideological sphere. This is true for the revolutionary class as well as for the counter-revolutionary class." In the illustrious "May 7 instruction," Chairman Mao also instructed that the workers, peasants, soldiers, students and commercial workers must "criticize the bourgeoisie." These teachings of Chairman Mao's are all based on the great strategic thought of consolidating the proletarian dictatorship, guarding against capitalist restoration and carrying the socialist revolution through to the end.

"Criticizing and repudiating the bourgeoisie is an important component of Chairman Mao's theory of continuing the revolution under the conditions of proletarian dictatorship. Having seized political power, if the proletariat ignores or liquidates the criticism and repudiation of and struggle against the bourgeoisie on the ideological and cultural front, there is a danger for the proletariat to lose its political power. The loss of the ideological and cultural positions will also lead to the loss of political power sooner or later. In order to consolidate the proletarian dictatorship, it is necessary to exercise all-round dictatorship over the bourgeoisie in the ideological and cultural sphere. In order to carry the socialist revolution through to the end, it is necessary to carry through to the end the struggle for liquidating bourgeois ideology and fostering proletarian ideology in the ideological sphere.

Chairman Mao has not only formulated general and specific policies for us to "criticize and repudiate the bourgeoisie" but also led us on a number of occasions to criticize and repudiate the reactionary film The Life of Wu Hsün, the Hu Feng counter-revolutionary clique and the "Studies of The Dream of the Red Chamber," thus dealing heavy blows to the bourgeois headquarters headed by renegade, hidden traitor and scab Liu Shao-ch'i.

The great proletarian cultural revolution initiated and led by Chairman Mao himself is an unprecedented mass criticism movement in the history of mankind. With the invincible Mao Tsetung thought as weapon and in accordance with the great leader Chairman Mao's great teaching--"Hold high the great banner of the great proletarian cultural revolution, thoroughly expose the bourgeois reactionary stand of those so-called 'academic authorities' who are opposed to the Party and socialism, thoroughly criticize and repudiate the bourgeois reactionary ideology in academic, educational, journalistic, cultural and art and publishing circles, and seize leadership in these cultural spheres."--the 700 million people have launched powerful attacks against the ideology of the bourgeoisie and all exploiting classes in the ideological and cultural, political, and economic spheres, and smashed Liu Shao-ch'i's bourgeois headquarters. In this great struggle, the great Mao Tsetung thought has been popularized as never before and the proletarian dictatorship has been greatly consolidated and strengthened.

However, it must also be perceived that the ideology of the bourgeoisie and all exploiting classes based on the system of private ownership has a history of several hundred years and even several thousand years. Deeprooted and widespread, it penetrates deep into all domains and corners of ideology. It cannot be completely swept away, liquidated and criticized and repudiated in one or two battles, and a long and hard struggle is called for. Although we have overthrown Liu Shao-ch'i and his agents in literary and art circles such as Chou Yang and his like, yet the pernicious influence of the counter-revolutionary revisionist line is still far from having been wiped out, and it will return in a borrowed corpse and wait for a chance to launch a counter-attack.

There was in Tientsin a Fang Chi who was a sworn confederate of Chou Yang and a Hu Feng element, and who had concocted large numbers of poisonous weeds against the Party and socialism. After the overthrow of Liu Shao-ch'i, Chou Yang and their like, this counter-revolutionary revisionist, backed by counter-revolutionary double-dealers and bourgeois careerists, worked in collusion with and recruited a handful of renegades, secret agents and counter-revolutionaries, staged sinister plays, and convened sinister meetings in a vain attempt to carry counter-revolutionary seizure of power from the proletarian headquarters headed by Chairman Mao and with Vice Chairman Lin as the deputy leader.

This fully shows that so long as there are still classes and class struggle at home and there are still imperialism, revisionism and reaction in the international arena, the class struggle will not cease on the ideological and cultural front. As was profoundly pointed out in the "summary of the forum on literature and art in the armed forces with which Comrade Lin Piao entrusted Comrade Chiang Ch'ing," "after the removal of this black line, there will still be black lines and struggle has still to be carried out in the future. Therefore, this arduous, complex and protracted struggle calls for the exertion of decades and even centuries of efforts." We must go on holding high the banner of revolutionary criticism and repudiation of the

"Talks," and launch ceaseless attack against the ideology of the bourgeoisie and all exploiting classes.

(II)

In his "Talks" Chairman Mao points out Marxism "definitely destroys creative moods that are feudal, bourgeois, petty-bourgeois, liberalistic, individualist, nihilist, art-for-art's sake, aristocratic, decadent or pessimistic, and every other creative mood that is alien to the masses of the people and to the proletariat," and that such things "should be utterly destroyed, and while they are being destroyed, something new can be constructed." This teaching of Chairman Mao's has clearly pointed out the direction for us to solve correctly the question of destruction and construction in revolutionary mass criticism and repudiation.

The old ideology and culture that reflect the interests of the exploiting classes are fundamentally antagonistic and irreconciliable to the new ideology and culture that reflect the proletarian interests. As far as the proletariat and the laboring people are concerned, the bourgeois ideology and culture have always been the spiritual opiate. At the time of establishing their own rule, the bourgeoisie can take the feudal ideology and culture and even the ideology and culture of the slave owners as its own tools for ruling the laboring people. However, in the struggle of the proletariat for the liberation of itself and of the whole mankind, it can only "make the most thoroughgoing break" as Marx and Engels said (in the Communist Manifesto) and "completely sweep away such refuse" as Chairman Mao said (in "Introducing a Cooperative").

Therefore, it is imperative to criticize, repudiate and wipe out thoroughly the counter-revolutionary pernicious influence of all reactionary ideas and theories of the bourgeoisie, feudalism and revisionism, be they the sinister "six theories" of Liu Shao-ch'i's, the sinister "eight theories" of literature and art of the "four fellows'," the "policy of concession" in the sphere of historical science, the theory of "combining two into one" in philosophy, or the contrabands of "profit in command" and "material incentive" on the economic front.

Chairman Mao teaches us: "Only by destroying the old, decadent things can new and healthy things be constructed." ("Constitutional Government of New Democracy") The new ideology, new culture and new art of the proletariat are all established in the tit-for-tat struggle against reactionary ideology and culture. As Chairman Mao points out, "there is no construction without destruction." Without "destruction" there cannot be "constructed new and healthy things." Only thoroughgoing "destruction" can lead to solid "construction." Lying prostrate before the bourgeoisie means class capitulationism.

Renegade, hidden traitor and scab Liu Shao-ch'i, his agent Lu Ting-i in cultural circles and the "four fellows" Chou Yang, Hsia Yen, T'ien Han and Yang Han-sheng were all "reactionists" and "foreign worshippers" who were consistently hostile to revolutionary criticism and repudiation. In

their eyes, all ancient and foreign things were good. Chou Yang was even so nonsensical as to call for the use of "the cultural legacy of feudal society, capitalist society, China and other countries" "to build socialism and communism." This is really preposterous in the extreme! Building socialism and communism can only rely on Marxism, Leninism, Mao Tsetung thought. How can we rely on feudal and capitalist culture that is antagonistic to socialism and communism? To tell the truth, what Chou Yang called "building" socialism and communism was nothing more than a pretext, and his genuine objective was to make use of the dross of feudalism and capitalism rotten to the core in a vain attempt to undermine the socialist revolution and construction and to disintegrate the proletarian dictatorship.

The revolutionary model plays fostered by Comrade Chiang Ch'ing herself have established brilliant models for use to solve correctly the question of destruction and construction. The revolutionary model plays were created with Mao Tsetung thought as the weapon in the heroic and dogged struggle against the literature and art of the feudal landlord class, the bourgeoisie and modern revisionism, against the black line in literature and art represented by Chou Yang. The birth of the revolutionary model plays marks that the revolutionary literature and art of the proletariat have come to a new peak, and such plays have exercised great influence on the revolutionary cause of the proletariat. We certainly must follow the direction pointed out by Chairman Mao, study the revolutionary model plays and create the new culture and art of the proletariat with unflagging efforts to consolidate the proletarian dictatorship.

(III)

In his "Talks" Chairman Mao employs the Marxist basic viewpoint, that is, the method of class analysis, to criticize and repudiate all forms of bourgeois viewpoints and literary and art theories. Regardless of whether they are clad under the mantle of "above class" or are disguised with revolutionary words, their true identity has been exposed without fail one by one under this magic mirror--the "Talks."

Under the conditions of proletarian dictatorship, the class struggle in the ideological sphere is extremely complicated. The handful of class enemies use a multiplicity of tactics to attack the proletariat. They often don the Marxist mantle and wave a red flag to oppose the red flag. They write counter-revolutionary articles with a revolutionary posture and disguise themselves in different ways to carry out counter-revolutionary activities. So long as we grasp Mao Tsetung thought, employ the method of class analysis, we can unmask them and expose their reactionary look under broad daylight.

Chairman Mao teaches: "Mistakes should be criticized and poisonous weeds fought against wherever they crop up. But such criticism should not be doctrinaire. We should not use the metaphysical method, but strive to employ the dialectical method. What is needed is scientific analysis and fully convincing arguments." ("On the Correct Handling of Contradictions Among the People") This struggle of revolutionary mass criticism is carried

out in the ideological sphere. It seeks to solve the question of man's spiritual world. It must expose and deal blows to the enemy as well as educate and unite the masses. Consequently, in revolutionary mass criticism, only the employment of the method of class analysis can deal powerful blows to the enemy and educate the masses, and be accurate in criticism, deep in destruction and solid in construction. Only by way of scientific analysis and reasoning to the full extent can the masses be enabled to draw a clear dividing line between the two classes, the two lines, the two kinds of ideology, and distinguish what is revisionism, what is socialism and what is capitalism, what are fragrant flowers and what are poisonous weeds. Furthermore, should such poisonous weeds appear in a different form in a different place in the future, the broad masses of the people also can detect them in good time and consciously criticize them.

In his "Talks" Chairman Mao points out: "Our stand is that of the proletariat and of the masses. For members of the Communist Party, this means keeping to the stand of the Party, keeping to Party spirit and Party policy. This requires us to draw a clear dividing line between the enemy and ourselves, to distinguish strictly the two different kinds of contradictions and to grasp the policy of the Party. As to the handful of class enemies and their reactionary ideology, we must mercilessly expose, criticize and repudiate them, "expose their brutality and deception and point out that they are bound to fail." In regard to the erroneous ideas and erroneous tendencies among the people, simultaneously with carrying out criticism and repudiation in strict accordance with the principle, "it is necessary to keep truly to the stand of the people, speak with enthusiasm to protect and educate the people," and firmly adhere to the policy of "unity-criticism and self-criticism-unity." If we do not adopt the method of painstaking persuasion, but one-sidedly bring everything to the plane of class struggle without limits, then this is disadvantageous to unity within the revolutionary ranks and to isolating and striking blows at a handful of the most obstinate class enemies.

In order to launch revolutionary mass criticism successfully, it is necessary to grasp the weapon and to study and apply creatively Mao Tsetung thought in struggle. The process of revolutionary mass criticism is the process of living study and application of Mao Tsetung thought, the process of translating Marxism, Leninism, Mao Tsetung thought into the practical revolutionary action of the people in struggle. Only the living study and application of Mao Tsetung thought in revolutionary mass criticism can deal a mortal blow to the ideology of the bourgeoisie, revisionism and all exploiting classes, and give the broad revolutionary masses profound education. Revolutionary mass criticism has set in motion the mass movement for the living study and application of Mao Tsetung thought, and the latter will surely raise the former to a new plane.

To commemorate the 28th anniversary of the publication of Chairman Mao's "Talks," we certainly must take this programmatic document as the pointer, bring the revolutionary spirit of "seizing the day, seizing the hour" into play, whip up an even more intensive high tide in the movement for revolutionary mass criticism on all fronts and in all spheres,and win new and still greater victories!

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A Magnificent Song in Praise of People's War

- Commenting on the Piano Concerto "Huang Ho" [The Yellow River]

by

Ting Hsueh-lei (丁学雷)

(Hung-ch'i [Red Flag], No. 5, May 1, 1970)

As we commemorate the 28th anniversary of the publication of the "Talks at Yenan Forum on Literature and Art" and study once again this brilliant writing of Chairman Mao's, a new fruit that carries out Chairman Mao's proletarian revolutionary line in literature and art--the piano concerto "Huang Ho" created anew on the basis of the "Huang Ho Ensemble" by revolutionary musician Hsien Hsing-hai--has come into being!

We warmly welcome this new fruit of the proletarian revolution in literature and art in the field of instrumental music. In the following, we are going to make some concrete analysis of the achievements of this work in ideology and art.

(I)

The piano concerto "Huang Ho" is a giant work of instrumental music with the people's war as the subject matter. With the integration of revolutionary realism and revolutionary romanticism as the principle of creation, it warmly eulogizes the heroic and great spirit of the Chinese nation and the glorious history of struggle of the Chinese people, the great victory won in the war of resistance against Japan under the personal leadership of Chairman Mao, and the great victory of Chairman Mao's thought on people's war.

The whole musical composition is made up of four parts--"Song of the Huang Ho Boatmen," "Ode to Huang Ho," "Wrath of Huang Ho" and "Defend Huang Ho." With "Defend Huang Ho" as the key sector and the high tide, the whole composition forms a powerful whole that successfully embodies this great theme: "We the Chinese nation have the spirit to fight the enemy to the last drop of our blood, the determination to recover our lost territory by our own efforts, and the ability to stand on our own feet in the family of nations." ("On Tactics Against Japanese Imperialism")

As soon as the "Song of the Huang Ho Boatmen" as the overture to the whole composition begins, the orchestra drums the roll of thunder and gives a majestic performance. This vividly unfolds before the audience the magnificent scene of the sweeping and surging, stormy and treacherous Yellow River. The pianos whip up the sound of the roaring waves and bring out the firm and forceful sound of the whistles of the boatmen, thus indicating that the boatmen are fighting in concert against the strong winds and angry waves of the Yellow River. As the fight grows sharper and sharper,

the music continuously shifts in intensity. At the time, the piano players, full of revolutionary excitement, bring the rich power of exhibitions of the pianos into full play to portray the magnificent scene of the boatmen steering their boat through torrents and treacherous banks. Can it be said that this merely displays the fight of the boatmen against the winds and waves on the Yellow River? No, it symbolizes the indomitable struggle spirit of the Chinese nation, the Chinese proletariat and revolutionary people steering--in the stormy era under the guidance of the great helmsman Chairman Mao--the boat of revolution through treacherous banks and submerged rocks and heroically bringing it to the other shore of victory. Hark! The soothing and light adagio is struck to show that they have gone through the treacherous banks of the Yellow River. This symbolizes that the light of dawn has come to new China, thus strengthening the unlimited confidence of the revolutionaries on the way. In the end, the pianos direct the music back to the intense struggle. The musical composition is concluded not with the portrayal of the boatmen gradually steering their boat far away, but with the main theme of the boatmen, thus bringing to the fore the heroic image of the Chinese proletariat and revolutionary people who declare with the posture of the victors: We are the masters of the Yellow River, the masters of China!

Following this, the musical composition begins the second chapter, "Ode to Huang Ho" with a plain, majestic and vigorous melody at a slow tempo, thus bringing us back into history. With the piano music evolving continuously, the music composition gradually rises to the crescendo. The martial musical composition sweeps away the emotional feeling of sorrow, grief and yearning and the highly religious color of mysticism in the adagio chapter of the old concerto, and vigorously manifests that "the Chinese nation is known throughout the world not only for its industriousness and stamina, but also for its ardent love of freedom and its rich revolutionary traditions," ("The Chinese Revolution and the Chinese Communist Party"), thus arousing our ardent love of the socialist fatherland and inciting us to fight in defense of the socialist fatherland.

In the beginning of the musical chapter "Wrath of Huang Ho," the clear sound of bamboo pipes, playing a lead of the North Shensi style, clearly indicates that the place is the revolutionary base under the leadership of Chairman Mao and the Communist Party. The broad and far-reaching realm exhibits the bright scene on the northwestern tableland with sunshine everywhere. The pianos simulate the nationalities' musical instruments in playing a joyous and bright melody, thus further exhibiting the prosperous and vigorous militant life of the people of the North Shensi revolutionary base. Oh, Yenan, you are the hope of the Chinese people,the beacon of liberation of the Chinese proletariat and revolutionary people! After a very brief rest, the pianos suddenly strike the low keys and the pipes and strings play choking notes to denote the fatherland under the hoof of the Japanese bandits. At the time, the pianos strike fast, broken notes to narrate the catastrophe suffered by the Chinese people. The blood and tears are transformed into roaring waves and they converge to form the onflow of the Yellow River. "The Chinese people cannot tolerate the rule of dark forces!" ("The Chinese Revolution and the Chinese Communist Party") With the musical composition rising continuously in crescendo, there erupts a piano solo with the momentum

of a landslide to denote the translation of grief into strength by the masses of the people and their strong determination to wage battle against the Japanese bandits, thus making full preparation for the whole musical composition to move forward to the crest, "Defend Huang Ho."

At the beginning of "Defend Huang Ho," the pipes blare the solemn, loud and highly militant bugle call. Amidst the bugle call, there emerges the tune of "The East Is Red" which represents the battle order issued by Chairman Mao and the Communist Party, their callon the people of the whole country to get organized and armed, to defeat the Japanese aggressors and to win final victory in the national liberation war. Following this, the piano solo that makes a firm and vigorous upthrust of eight degrees vividly portrays the magnificent scene of the emergency mobilization of the masses of anti-Japanese armymen and civilians under the battle order of Chairman Mao and the Party Central Committee, thus bringing forward the clearcut and courageous main theme of "Defend Huang Ho." Under the leadership of the great leader Chairman Mao, millions of anti-Japanese armymen and civilians all over the country unite as one and march resolutely, steadfastly and heroically toward the anti-Japanese front. Here, the main theme of "Defend Huang Ho" portrays the people's war that rises like clouds in the winds. With the tactics of changing the melody, a single main theme is developed and changed in different ways, and music of various shades is used to eulogize the people's war from different profiles. The main theme of "Defend Huang Ho" begins with an awe-inspiring play by the whole orchestra under the lead of the pianos. Following this, the music suddenly weakens as though there are anti-Japanese heroes fighting everywhere in the dense forest and the sorghum fields. After that, the weak music grows stronger once again and the beat becomes shorter and shorter. The pianos and the orchestra begin to play by rotation, and the rise of one and the fall of the other are closely coordinated to show that the revolutionary armed forces grow in size and strength, and become ever stronger in struggle. The rich and clearcut musical image associates people's thought with the scene of the heroic combat carried out by the Eighth Route Army, the New Fourth Army, the guerrilla band and the militia against the Japanese bandits. They sometimes advance under cover, sometimes rise to charge forward, and sometimes gallop on horseback. What a magnificent picture of the people's war! When the music rises to the climax, there echoes to the skies the musical composition "The East Is Red" to attribute the complete victory of the great anti-Japanese national liberation war of the Chinese people to the most fundamental point: the brilliant victory of invincible Mao Tsetung thought!

The Chinese proletariat and revolutionary people do not grind to a halt in fighting because of victory. In the epilogue, the tune that combines "The East Is Red" with "Internationale" solemnly declares to the whole world: "The people who have won victory in revolution should aid the struggle of the people who are fighting for liberation. This is our internationalist duty." (Chairman Mao's Talk to African Friends on August 8, 1963) This epilogue raises the whole musical composition to a brand-new communist ideological realm.

The piano concerto "Huang Ho" is a song in praise of the heroic image of the proletariat, a song in praise of the dogged fighting spirit of the Chinese nation, a song in praise of Chairman Mao's thought on people's war.

(II)

As far as the form of piano concerto is concerned, the appearance of the piano concerto "Huang Ho," a magnificent song in praise of people's war, is a great revolution.

Piano concerto is an old form of music of the West. Those works of the "masters" and "-skys"--which were lauded to the skies by Chou Yang and his like--are completely useless to the proletariat as far as their ideology and content are concerned. In form of art, most of them are basically not in correspondence with the content of the revolutionary struggle of the proletariat, but in some places there are certain scientific and rational aspects that still can be remolded and utilized. The piano has a broad range of sound, and the skill of playing it and the means of expression are characterized by powerfulness and richness in power of expression. The symphony orchestra is strong in various means of expression. The structural form of multiple movements with the piano supplemented by the symphony orchestra makes it possible for a concerto to acquire depth and breadth in content of expression. However, as far as the old concerto as a whole is concerned, in sympathy with the decay and fall of the whole capitalist world, what is left has long been just a stiffened body. Consequently, in accordance with Chairman Mao's teaching--"There is no construction without destruction. Destruction means criticism and repudiation, it means revolution. It involves reasoning things out, which is construction. Put destruction first, and in the process you have construction"--we must thoroughly criticize and repudiate the forms of the old concerto in order to give it a new life. The piano concerto "Huang Ho" sets a brilliant example in implementing Chairman Mao's great policy of "making the old serve the present and foreign things serve China" in the sphere of instrumental music, thus giving new life to piano concerto.

The bourgeois musicians have always been in the habit of describing instrumental music as so-called "pure music" that is "evasive," "indescribable with words," "abstract" and "above classes." These bourgeois lords are simon-pure subjective idealists. They have to deceive not only others but also themselves. They cannot and also dare not clearly state the content of decadent and reactionary music, and they talk nonsense saying that "Cupid and Azrael," "humanity and beastliness" are "eternal themes." By disseminating the mysticism of music, they actually want to fool the laboring people in a vain attempt to occupy the domain of music forever.

"Huang Ho" is the first piano concerto that exhibits such a great theme as the people's war. It not only gives each passage of music a title in bold print and a concrete description with words so as to express accurately the specific revolutionary content, but also molds the musical image with clearcut and striking revolutionary heroes of the proletariat so as to embody

successfully the content of the title. This is the clearcut hallmark of proletarian literature and art with class character, revolutionary character and mass character, the fundamental hallmark for distinguishing our literature and art from the literature and art of all exploiting classes.

The piano concerto "Huang Ho" has shattered the formalism of bourgeois music by making the form submit to the content in the relationship between content and form. At the same time, it also gives full play to the motile role of form and make all means of art submit to the need of the content.

The bourgeois artists have again and again described a great number of taboos concocted by them as the "music logic" of concerto that cannot be touched. Is it necessary to pay great attention to logic? Of course, this is necessary. But we pay great attention only to logic that is truly in correspondence with the law of development of art, logic that submits the form to the content. In order to give play to the people's war, you must follow the logic of the development of the people's war.

Because of this, the piano concerto "Huang Ho" has in structure shattered the foreign convention of the West--a concerto must comprise three movements that have no internal connections. The concerto is divided into a number of parts in accordance with the need of the content, and they are connected together as they should. The first section is the prelude, a summary of the revolutionary struggle spirit of the Chinese nation. The following three sections are closely connected to show separately the past, the present and the future of the history of struggle of the Chinese nation. The emphasis is laid on the section "Defend Huang Ho" because the musical image of the great leader Chairman Mao and millions of laboring people appears in this movement. The internal connections of the four sections find expression in one main line--people's war--and one image--the Chinese people led by Chairman Mao's proletarian revolutionary line.

In form of melody, the piano concerto "Huang Ho" has shattered the foreign convention that the first movement of a large-scale composition must employ the "sonata form." The sonata form is a lengthy and grand form of music complex in structure. The first section--the prelude "Song of the Huang Ho Boatmen"--is a plain, general description, and it is basically not necessary to adopt the sonata form which must comprise the main part, the supplementary part, the continuation part, the development part, the recapitulation part and the concluding part. The fourth section is the key part, but the stereotyped formula of standing the "motivating" main part and the "lyric" supplementary part against each other in the sonata form is also completely useless here. Because the content of this section deals with the people's war that rises like clouds in the winds, for the sake of describing how the people's armed forces grow and progress continuously in size and strength until the great victory is won, a revised form of variation has been creatively adopted, and a single theme is developed and changed in various ways to show the scene of the undulating mass struggle that advances in powerful waves.

In regard to the skill of playing the piano, the means of expression which is metaphorically clearcut, simple and succinct is used in place of the bad style which the bourgeoisie used to play the piano in the past--especially the so-called "colorful period" which was simply used to display one's skill. At the same time, the piano concerto "Huang Ho," following the policy of "making the old serve the present and foreign things serve China," has also creatively absorbed the features of playing the lute and the harp, and removed the leisurely passive mood of the feudal class. Given the clearcut spirit of the proletarian era, it appears on the stage with brand-new features and provides valuable experience to the proletarian revolution in piano playing.

Respecting the relationship between the key content and the general content, the general content is made to submit to the key content, and at the same time, the accompaniment role of the general content is also brought into full play. Among the four sections of the whole composition, the artistic tactics used in the first and second sections are well polished. The same tune is used throughout each section, and everything is done to preserve its simple and clearcut nature, thus vigorously playing the role of supporting and contrasting the uninterrupted upward development of music. In the third section, with the struggle gradually gaining depth and the content gradually becoming more complicated, the artistic tactics are also gradually enriched. But the richest and most diversified skill of composition and playing and means of expression are concentrated in the fourth section, and the themic thought of people's war is thus brought to the fore in the true sense with all-out effort.

Among the various integrant parts in each section--melody, harmony, recapitulation and organized body--melody is at all times given the most important and salient place. This is because melody is best able to reveal profoundly the inner world of the heroic people, is preferred by the people, and is easy to understand, accept and remember. In "Defend Huang Ho," the integrity and continuity of melody is at all times preserved even in the development part, and the melody's rich power of expression is at all times brought into play.

In a musical piece, it is also necessary to give prominence to the main tune, and the molding of the musical image in a piece of instrumental music must principally be accomplished with a terse and succinct tune. The main tune of the "Song of the Huang Ho Boatmen" composes merely four notes. It is short and clearcut and is rich in unswerving fighting spirit. In "Defend Huang Ho," the main tune develops and changes incessantly, and it ceaselessly rises in crescendo and strength, thus fully and energetically exhibiting the main theme of people's war.

In order to make the form submit to the content, we must dare to criticize and repudiate the old form and dare to make revolution. Chairman Mao teaches us: "When things of the old form come to our hands, after they are remolded and a new content is added, they also become things in the service of the people." ("Talks at the Yenan Forum on Literature and Art")

First, things must be remolded, and second, a new content must be added. Without taking these two courses, things of the old form will never become things in the service of the people. However, even the old things of the greatest use value are far from adequate for expressing the great and profound proletarian revolution and proletarian heroes of today. "Taking over legacies and using them as examples must never replace our own creative work." ("Talks at the Yenan Forum on Literature and Art") The piano concerto "Huang Ho" is an outstanding creation ranging from content to form.

(III)

The piano concerto "Huang Ho" is based on Comrade Hsien Hsin-hai's "Huang Ho Ensemble." "Huang Ho Ensemble" was brought into being during the War of Resistance against Japan. It is a majestic musical composition and its melody is succinct and powerful. Certain sections of it were widely circulated among the broad masses of anti-Japanese armymen and civilians, and it had inspired to a certain extent the fighting spirit of the Chinese people in their resistance against Japan. However, the original composition had also been crammed with the Right opportunist contrabands of renegade, hidden traitor and secret agent Wang Ming's. Compared with "Huang Ho Ensemble," the piano concerto "Huang Ho" is a new creation and a leap. It not only has manifested in essence the history of the War of Resistance against Japan, but has also raised the main themic thought from the basic point of patriotism to the new height of communism and internationalism, thus becoming a great work of instrumental music of the proletariat glittering with Marxism, Leninism and Mao Tsetung thought.

The piano concerto "Huang Ho" has brought to the fore the leading role of Chairman Mao and the Communist Party in the war of resistance against Japan, the brilliant thought of people's war, the heroic image of the anti-Japanese armymen and civilians, and the fighting spirit of the proletariat. "Huang Ho Ensemble" was originally divided into eight sections, and the piano concerto "Huang Ho" has selected from them the tunes rich in revolutionary character and fighting spirit for use as material in the construction of the piano concerto comprising four sections. "Defend Huang Ho" is taken as the key section, and this is an important creation that shows the revolutionary courage of the proletariat. "Defend Huang Ho" in "Huang Ho Ensemble" is strongest in fighting spirit and was the section most widely circulated among the broad masses of anti-Japanese armymen and civilians, but it does not stand out far enough in "Huang Ho Ensemble." The piano concerto "Huang Ho" not only gives "Defend Huang Ho" the most salient place in the whole musical composition, but also uses all means of expression that can be used in the art of instrumental music to enrich and develop it, and to give prominence to and strengthen the brilliant image of Chairman Mao, the Communist Party and the people's armed forces.

The lead that issues the great call at the beginning of "Defend Huang Ho" has drawn tonic material from the first sentence of "Roar, Huang Ho" in the eighth section of "Huang Ho Ensemble," and created it anew by taking the

dignified "The East Is Red" as the guiding tune of this lead, thus making it clear and definite that this is the battle order issued by the great leader Chairman Mao himself, and giving prominence to the wise leadership of the great leader Chairman Mao. When the whole musical composition develops to the climax at the concluding part, there is also struck the glittering tune "The East Is Red" to sum up things. Finally, when the march song "Defend Huang Ho" is struck at the highest pitch, "The East Is Red" and "Internationale" that echo to the skies are also struck in combination at the same time to show that the Chinese people are courageously marching forward under the leadership of the great supreme commander Chairman Mao to bring about the complete liberation of the whole mankind.

Another typical example can also be cited: "Wrath of Huang Ho" in the piano concerto was created anew with "Ballad of the Yellow River" and "Resentment of Huang Ho" in "Huang Ho Ensemble" as material. Contrary to the words in "Ballad of the Yellow River" that glorify the area under the rule of the Kuomintang, "Wrath of Huang Ho" plays the North Shensi tune "Hsin T'ien Yu" with bamboo pipes right from the beginning to show clearly that this is the anti-Japanese revolutionary base in North Shensi, Yenan, the liberated area. The true look of history is thus restored. "Resentment of Huang Ho" in "Huang Ho Ensemble" originally portrayed the image of a woman insulted by the bandit enemy. "Resentment" gives the image of one who has been insulted, has nowhere to go and is sorrowful and blank. The old feature is now changed to bring "wrath" to the fore. "Wrath" leads to the translation of grief into strength; it means resistance and struggle. The piano concerto "Huang Ho" uses the fiery feeling of the proletariat to convey the wrath of a class. The fate of a person is raised to the height of a class, a nation, and is centered on the altitude of class hatred, national hatred, class struggle and national struggle. The difference of one word changes the look of the whole situation, brings to the fore the revolutionary spirit of the Chinese people who are "determined to vanquish all enemies and never to yield" ("On Coalition Government"), and embodies the great truth that "the more people the reactionaries kill, the greater the revolutionary force and the closer the reactionaries are to their doom." ("Comrade Mao Tsetung on Imperialism and All Reactionaries Are Paper Tigers")

Art has always been under the command of politics. The outlook of art is the reflection of the world outlook in the domain of art. It is so with works of realistic subject matter and is also so with works of historical subject matter. To create so great a work of instrumental music as the piano concerto "Huang Ho," it is necessary to make a correct analysis of the situation of the class struggle in China during the War of Resistance against Japan, and to have a correct understanding of the struggle between the two lines within the Party. It is also necessary to solve correctly a series of problems, such as how to exhibit the leadership of the Party and Chairman Mao in works of instrumental music, and how to establish the heroic image of the people's armed forces. All these are first of all political problems and problems of world outlook, not vocational problems or technical problems.

Under the affectionate instruction of Comrade Chiang Ch'ing, the comrade of the group charged with the creation of the piano concerto "Huang Ho" persisted in putting proletarian politics in command and in making living study and application of Chairman Mao's works in the course of creation. They also went deep into the old revolutionary bases on the banks of the Yellow River to get re-educated by the poor and lower-middle peasants. They rowed ferry boats and hauled boats up the river together with the boatmen. They took part in manual work and invited veterans from the Red Army and the guerrilla bands to narrate the heroic deeds of their courageous resistance against Japan under the guidance of Chairman Mao's proletarian revolutionary line in those years. This course fully shows that today, only the revolutionary writers and artists armed with Mao Tsetung thought can truthfully reflect the essence of history and realities and make the images of the revolutionary heroes of the proletariat radiate their brilliance.

Chairman Mao teaches us: "China's revolutionary writers and artists, writers and artists of promise, must go among the masses; they must for a long period of time unreservedly and wholeheartedly go among the masses of workers, peasants and soldiers, go into the heat of the struggle, to to the only source, the broadest and richest source, in order to observe, experience, study and analyze all the different kinds of people, all the classes, all the masses, all the vivid patterns of life and struggle, all the raw materials of literature and art. Only then can they proceed to creative work." ("Talks at the Yenan Forum on Literature and Art")

In order to turn themselves into the honest spokesmen of the workers, peasants and soldiers, writers and artists must first be their pupils. Without making a success of the ideological revolution, it is not possible to carry out the revolutionary in art. The transformation of the world outlook is the fundamental question of writers and artists, a question of taking which road. At the time of commemorating the 28th anniversary of the publication of the "Talks at the Yenan Forum on Literature and Art," as we look back over the course of combat which had been traversed by the revolutionary literary and art fighters under the leadership of Comrade Chiang Ch'ing, we come to understand the more clearly that by firmly adhering to Chairman Mao's proletarian revolutionary line in literature and art, taking the road of forming one with the workers, peasants and soldiers, ceaselessly launching attacks against the ideology of all exploiting classes, learning from the workers, peasants and soldiers in struggles and speeding up our ideological revolutionization, our ranks will be ever victorious.

We are living in a new era of history in which the world people are opposed to US imperialism and Soviet revisionism, a new era of revolution with Mao Tsetung thought as the great banner. Our proletarian revolution in literature and art is a great revolution aimed at liquidating all exploiting systems, all exploiting class and their ideology. It is a great revolution guided by Mao Tsetung thought and led by the proletarian vanguard--the Chinese Communist Party. The birth of the piano concerto "Huang Ho" enables us to join the new battle with greater revolutionary enthusiasm. Let us brave the winds and waves along the navigation route opened up by Chairman Mao and win new victories in the proletarian revolution in literature and art.

* * *

Study Chairman Mao's Philosophical Thinking from the "Three Good Old Articles"

by

Li Ch'ang-mao (李長茂), worker of Tientsin Municipal No. 2 Woolen Textile Mill

(Hung-ch'i [Red Flag], No. 5, May 1, 1970)

"May Day," the International Labor Day, is a festival of unity and fighting for us the working class and laboring people. On the eve of this festival, the Red electric wave transmitted to us very exciting news. The music of "East Is Red" resounded in the space. China has successfully launched its first man-made earth satellite! The great call issued by Chairman Mao "We too should produce man-made satellites" has triumphantly come true!

China has produced her man-made earth satellite by relying on Mao Tsetung thought. This has been a translation of spiritual force into material force. The shooting of the Red satellite into the sky has greatly inspired the revolutionary people and dealt a telling blow at imperialism, revisionism and all reaction. This is another bounteous fruit of the great proletarian cultural revolution. This is a great victory of Mao Tsetung thought. We wish from the depth of our hearts a long, long life to our great leader Chairman Mao! We will go further to carry out the mass movement of the living study and application of Mao Tsetung thought, so as to push all work to develop continuously.

Great leader Chairman Mao has taught us: "In the present epoch of the development of society, the responsibility of correctly knowing and changing the world has been placed by history upon the shoulders of the proletariat and its party." ("On Practice") To accomplish this great historical task, we the working class must study the "three good old articles" and Chairman Mao's philosophical writings and Mao Tsetung thought.

The "three good old articles" are our permanent reminder. We must study them every day and, besides studying them, we must conscientiously study Chairman Mao's four philosophical articles and study them without fail. The more I ruminate over this point, the more I feel that this is true.

Chairman Mao's four philosophical articles deal with the proletarian world outlook of dialectical materialism and are the sharpest weapon for us the working class in understanding and transforming the world. The "three good old articles" deal with the core of the proletarian world outlook, that is, the proletarian "devotion to the public." Every character or sentence in them sparkles with the brilliance of Chairman Mao's philosophical thinking. I deeply realize that they are the articles on continuing the revolution of the proletariat and brilliant in philosophical thinking.

Take, for example, the article, "The Foolish Old Man Who Removed the Mountains." The more I study it, the more I feel that this brilliant article written by Chairman Mao is fraught with the spirit of dialectical materialism. The story about the Foolish Old Man who removed the mountains was originally a fable. But, Chairman Mao uses it as material for teaching dialectical materialism, expounding much about philosophy. He talks about the two opposites of "man" and "mountain," the contradiction between one man and another, and the struggle between advanced ideas and conservative ideas. The mountain is an object in the Great Universe; it is a thing. High as it is, the mountain cannot grow any higher and with every bit we dig, it will become that much lower. Man is alive and has a brain. He can understand the objective laws and give full play to his subjective initiative. He can dig away any mountain, however big it may be.

The Wise Old Man thought himself clever, though actually he was very stupid. He saw only the thing and not the man, was conservative ideologically, and always poured cold water on other people. The Foolish Old Man understood correctly the relationship between man and a thing. He criticized and refuted the Wise Old Man's erroneous ideas. He went on digging every day, unshaken in his conviction, and eventually removed the two mountains.

Quoting this living fable, Chairman Mao told us a truth: A correct idea will turn into a tremendous material force as soon as it is mastered by the masses. Chairman Mao analyzed the several principal contradictions in the world and talked about the dialectics of the main current and the counter-current, linking them with the current situations at home and abroad. He also analyzed the two opposite results of the two opposite meetings which were then held by the Communist Party and the Kuomintang, and of the two different lines. He pointed out with a great insight that all reactionaries, whether Chinese or foreign, who prevented the Chinese people from achieving victory were doomed to failure and that the counter-current could never become the main current. Great leader Chairman Mao called upon us to "be resolute, fear no sacrifice and surmount every difficulty to win victory."

History has already testified to Chairman Mao's wise precept. Today, the three mountains of imperialism, modern revisionism and all reaction still exist in the world. They are a dying force, beset with difficulties internally and externally. They may be turbulent for some time, but they are rotting with each passing day and their days are numbered. The working class is the most advanced class, and the Mao Tsetung thought is the most advanced thinking. Once the Chinese workers who have mastered it are united with the proletarians in the world and with all oppressed peoples and oppressed nations in the world, there will be no enemy they cannot defeat and no difficulty they cannot overcome?

The other two of the "three good old articles" also are filled with the viewpoint of dialectic materialism. For example, "Serve the People" deals with the two opposite points of view on life and death, the dialectics on difficulty and a bright future, and the necessity of looking at oneself by dividing one into two, of courageously accepting criticism and of persisting in what is good and correcting what is erroneous while bearing in mind the interests of the people. The article "In Memory of Norman Bethune"

dwells on the opposition between thought of self and devotion to others and the relationship between patriotism and internationalism, between politics and one's profession, and between the whole and the part. Isn't all this materialist dialectics? Actually there are many other points besides this. The "three good old articles" are filled with materialist dialectics. All of Chairman Mao's works are companioned with materialist dialectics. We must study the "three good old articles" if we want to make revolution. It is not sufficient even when one studies them all one's life. Study of Chairman Mao's philosophical ideas will help us understand the "three good old articles" more profoundly, make us feel the importance of the study of the "three good old articles," and enable us to display better the spirit of thorough-going revolution as expounded in these articles.

In 1958, I was director of a workshop, very enthusiastic in serving the people. But, contradictions sometimes emerged among the masses and problems often arose in production. I thought in myself: "Why are there so many problems. They are really a hard nut to crack. Despite the painstaking effort I made, I have often been criticized. It is better to work as a fitter." After studying "On Contradiction," I learned that "there is nothing that does not contain contradiction; without contradiction nothing would exist." Then, I was enlightened. Whenever I met a problem, I would not act heedlessly as I did before. I admitted and analyzed the contradiction and tried to find a method to resolve it. I worked better than before. I innovated the comber which often had its teeth come off, and production also increased. I put a big step forward on the road of serving the people. Thereupon, I tasted the sweetness of success and began to study philosophy.

Things are very complicated. Before studying Chairman Mao's philosophical thinking, one cannot see many things clearly and often makes mistakes, failing to attain the aim of serving the people.

The fitters of the mechanical repair service team of the maintenance workshop of our mill went to and fro in the workshop the whole day. They saw the machine operators work with painstaking effort to reverse the machine and, sometimes when they reversed the wheel too much, it would come off and drop, causing an accident. With strong class feeling, they tried to make a semi-automatic reversing device. They made several experiments, which ended in failure. They thought to themselves: "If this is feasible, other people should have solved the problem long ago when they built the machine." Their desire of serving the people did not come true because they had not made a dialectical analysis. This happened in spring last year.

In the following autumn, they studied "On Practice" and learned the reason why "failure is the mother of success," and they became confident. After studying "On Contradiction," they learned to make a concrete analysis of a concrete matter. They made experiments one after another and eventually produced a semi-automatic reversing device, which was deeply welcomed by the machine operators.

This incident tells us that: After studying Chairman Mao's philosophical thinking, we can see ourselves clearly, understand and master the objective laws of development of a thing, continuously change and enhance our thinking, and march all the more energetically on the road of "completely" and "wholly" serving the people.

Social phenomena are still more complicated. Alienated from Chairman Mao's philosophical thinking, we cannot tell the superficial phenomenon from the essence and cannot tell friends from enemies.

Recently, our mill sharply criticized the "combining of two into one." This greatly enlightened me.

Some comrades of our mill formerly cherished the bourgeois factionalism, thinking that all those in their mountain stronghold were "friends" and good people. They even said that "they would die for friends." They did not make a class analysis of a man or a thing. They did not care which class their "friends" belonged to. They could neither see clearly nor drag out the class enemies who were among the masses. Later, after studying and applying Chairman Mao's philosophical thinking in a living way, they used Chairman Mao's teaching of dividing one into two to make a class analysis, sharply criticized the viewpoint of "combining two into one," and overcame the bourgeois factionalism. In the interests of the people, they persisted in what was good and corrected what was wrong, and actively exposed the sabotage activities conducted by the class enemies.

This incident made us realize that: Dividing one into two is the proletarian world outlook and the philosophy of revolution, struggle and improvement. "Combining two into one" is the bourgeois world outlook and a product of revisionism. If we adopt the viewpoint of one dividing into two and bravely fight the class enemies, we can win. If we are poisoned by "combining two into one," we cannot tell friends from enemies and will shield the class enemies; this will be a very serious mistake. If we vigorously destroy "combining two into one" and establish "one dividing into two," we can heighten our consciousness of class struggle and struggle between the two lines and enhance our consciousness of continuing revolution under the dictatorship of the proletariat. In destroying "self," we must hit at the vulnerable part; in establishing devotion to the public, we must establish it by the root.

The greatest achievement I have made in studying Chairman Mao's philosophical thinking in the past ten years and more is that I feel the necessity of making socialist revolution. The more eagerly we want to make revolution, the more urgent is our demand to study philosophy, and we can understand and apply philosophy. The necessity to make socialist revolution is the base, and Chairman Mao's philosophical thinking is a sharp weapon for transforming the subjective world and the objective world. The study of Chairman Mao's philosophical writings and the study of the "three good old articles" are basically in line with each other, are the study of Mao Tsetung thought, and aim at transforming subjective world and the objective world. Only by repeatedly studying the three articles and establishing the proletarian idea of being devoted to the public can we have a clear and correct aim and a tremendous force moving us to study philosophy and shall we

be able to really master the revolutionary philosophy of dialectical materialism. People whose minds are imbued with the bourgeois selfish ideas are unable to study this revolutionary philosophy. If we study and apply the "three good old articles," we will understand why man lives and why revolution is necessary, and we will be more determined to surmount difficulties to win victory. The living study and application of Chairman Mao's philosophical works make us understand the reasons and methods of revolution, prevent us from being disheartened in the face of hardship and being conceited in the face of achievement, and enable us to make revolution consciously, continuously and forever.

The three much read articles, together with Chairman Mao's four philosophical articles, deal with the proletarian world outlook and are closely related to each other. If we study Chairman Mao's philosophical articles after studying the three articles and closely integrate the study of the latter with the study of the four philosophical articles, we shall be able to continuously transform our world outlook and firmly establish the proletarian world outlook. Then, as some worker comrades have said, we shall be able to draw the cart of revolution without slackening our effort and look ahead to see the road, so we will not go astray. I must read the "three good old articles" and study Chairman Mao's philosophical thinking as long as I live.

* * *

Build the Vast Expanse of the Grassland into a Long Wall of Steel of the Motherland

by

Pao-jih-lo-tai (宝日勒岱), Chairman of Revolutionary Committee of Wushenchao Commune in Inner Mongolia

(Hung-ch'i [Red Flag], No. 5, May 1, 1970)

On the eve of the first "May Day," International Labor Day, of the great seventies, China has successfully launched her first man-made earth satellite! Filled with boundless joy, the revolutionary people of all nationalities in Inner Mongolia on the northern borders of our motherland are listening to the music "East Is Red" sent back distinctly from the space. They seethe with enthusiasm and, looking forward to Peking, the capital of China, wish from the bottom of their hearts great leader Chairman Mao a long, long life!

Reviewing the brilliant course of the revolutionary people of various nationalities closely following great leader Chairman Mao to fight in unity, we deeply realize that all our victories have been won under Chairman Mao's wise leadership and are great victories of Mao Tsetung thought. Chairman Mao is the never-setting red sun over the grassland, the savior of revolutionary people of all nationalities and the great helmsman leading us from one victory to a still greater victory.

Tempered in the great proletarian cultural revolution in the past four years, the revolutionary masses of various nationalities in the Wushenchao commune have greatly enhanced their consciousness of class struggle and struggle between the two lines and of continuing revolution. They have never been so united as they are today, and the dictatorship of the proletariat has never been so consolidated as they are today.

Chairman Mao teaches us: "Unite for one purpose, that is, the consolidation of the dictatorship of the proletariat. This must be realized in every factory, village, office and school." The history of our Wushenchao commune is the history of the revolutionary masses of various nationalities fighting hand in hand and in unity and continuously consolidating the dictatorship of the proletariat in the violent struggle between the two classes, the two roads and the two lines.

Before the great proletarian cultural revolution, renegade, hidden traitor and scab Liu Shao-ch'i and his agents in Inner Mongolia pushed the counter-revolutionary revisionist line and advocated national splittism, while the handful of counter-revolutionaries who hid themselves among the broad revolutionary masses of various nationalities resisted the socialist remolding, undermined the revolutionary unity among the people of various nationalities, and plotted subversion of the dictatorship of the proletariat.

Under the guidance of Chairman Mao's proletarian revolutionary line, we the revolutionary masses of various nationalities of the Wushenchao commune feared no violence and waged many tit-for-tat struggles against the handful of reactionaries and their agents. In 1958, inspired by Chairman Mao's great call, "People's communes are fine," we organized a people's commune on the basis of the former animal husbandry producer cooperatives and marched toward the vast desert. The handful of reactionary lamas of the higher level foresaw their doom and used religious superstition to frenziedly carry out sabotage activities. Thereupon, we roused the masses to expose their conspiracy and perseveringly struggled against them. In 1962 when the Chiang bandits clamored for invading the China mainland, these class enemies thought the time was ripe and jumped out one after another to start rumor and carry out sabotage. Filled with indignation and hatred, the revolutionary masses of various nationalities waged criticism and struggle against this handful of counter-revolutionaries and disclosed and shattered their sinister sabotage activities.

The intense fire of the great proletarian cultural revolution spread all over the O-erh-to-szu Grassland. We the revolutionary masses of various nationalities of the Wushenchao commune held high the great banner, "It is right to rebel against the reactionaries," and vigorously rebelled against the handful of renegades, enemy special agents and obstinate capitalist roaders and all class enemies. Following Chairman Mao and relying on the masses of the people, we waged class struggles repeatedly and exercised dictatorship of the proletariat over the handful of class enemies. The intense fire of revolutionary mass criticism spread all over the grassland. A great social reform of an unprecedented scale was realized during the great proletarian cultural revolution on the pastoral areas.

Chairman Mao teaches us: 'Who are our enemies? Who are our friends? This is a question of first importance of the revolution." Having gone through the great proletarian cultural revolution, we the revolutionary people of various nationalities of Wushenchao commune understand more profoundly this great teaching given by Chairman Mao. The broad masses of poor and lower-middle herdsmen and poor and lower-middle peasants have realized that they were two bitter melons on the same vine in the old society and have both become sunflowers always facing Chairman Mao in the new society.

In the old society, a poor peasant escaped from famine-stricken Shensi to the Inner Mongolia Grassland and was dying of hunger. Landlord Mei Lin would rather let his food decay than give him a mouthful of rice to eat. But, he was saved by an old Mongol woman who was a slave of this landlord.

Why is it that they, both being Mongol, treated him in two completely different ways? This poor peasant say meaningfully: "To judge a man, we must first see which class he belongs to." We revolutionary people of various nationalities consider a man neither by the area in which he grows up nor by his nationality, and we just want to see whether he is a class enemy or a class brother. If he is a class enemy, we will hit him accurately and relentlessly. If he is a class brother, we will resolutely unite with

him, the closer the better. Only by uniting with the broad revolutionary masses of various nationalities can we hit at the handful of class enemies; only by resolutely hitting at the handful of class enemies can we consolidate the dictatorship of the proletariat.

Because we the revolutionary masses of various nationalities of the Wushenchao commune know this major principle of unity against the enemy, our class ranks have expanded continuously and strengthened unceasingly. The handful of class enemies become more and more isolated while our dictatorship of the proletariat becomes ever more consolidated.

Inner Mongolia is the border region on the north of our great motherland. It is an inseparable part of the Chinese People's Republic. We the people of various nationalities in Inner Mongolia always turn our red hearts to great leader Chairman Mao, to the great, glorious and correct Chinese Communist Party, and to the great socialist motherland. In the face of the conspiracy of aggression of the Soviet revisionist social-imperialism, we understand more deeply the importance of unity against the enemy. We firmly answer great leader Chairman Mao's great call, "Heighten our vigilance, defend the motherland," resolutely carry out the great strategic directive, "Be prepared against war, be prepared against natural disasters and do everything for the people," unite as one against the enemy, make all necessary preparations against aggression, and build the northern borders of the motherland into an impregnable, indestructible long wall of steel against imperialism and revisionism. Should any imperialism and social-imperialism dare to stretch their claws to our great socialist motherland, we the revolutionary people of all nationalities who are armed with Mao Tsetung thought will resolutely chop them off!

While the Party's "9th Congress" was in session, Chairman Mao issued the great call, "Unite together to win still greater victories." We the revolutionary masses of various nationalities of Wushenchao commune went swiftly into action and immediately answered this call. Family study classes, joint household study classes, pasture study classes which were set up to study the brilliant documents of the Party's "9th Congress" blossomed quickly all over the desert, forest belts, hills and prairie in Wushenchao commune like beautiful flowers on the mountains.

The masses, ranging from old folks in their seventies or eighties to children of 7 or 8 years old, have become members of these study classes and are working hard to realize Chairman Mao's great call. Cherishing the profound proletarian feeling of boundless loyalty to Chairman Mao, they apply what they have learned from Chairman Mao's works and put Mao Tsetung thought in command of their deeds at all times and in all places. They are filled with warmth when they turn their hearts to the sun; they will not go astray when they are following Chairman Mao.

We try to understand the strengthening of the great unity among the revolutionary people of all nationalities by heightening it to the high level of preparedness against war, thereby seeing clearly that the class enemies, whether Chinese or foreign, are birds of a feather. The wolf on the

grassland will never change its habit of preying on sheep, and the class enemies at home and abroad will never take their defeat lying down. They are the cause of the sufferings of the oppressed peoples and oppressed nations of the world, and they are frenziedly trying to make the people of all nationalities in China to suffer a second time. While living on the grassland, we show concern for the world affairs. We see through the tricks played by imperialism, revisionism and all reaction in the international sphere; we have a record in our minds of every deed of the local class enemies. The revolutionary masses of various nationalities fight shoulder to shoulder and are united in one accord. We take raising one more pig and reaping one more drop of grain as a solid action to put combat preparedness on a solid basis. We the revolutionary masses of various nationalities are united as one to fight against Nature, to expand farm acreage and to wrest grain from the desert.

Our grain output of last year increased by 130 percent as compared with that of the year before last, and the output of livestock breeding increased by 14.8 percent, bringing a bumper harvest of both agricultural production and livestock breeding.

The world situation and conditions at home are excellent. The revolutionary struggles of the world's people are surging one after another, and imperialism, revisionism and all reaction are having an ever worsening time. Pushed by the great proletarian cultural revolution, our great motherland is showing signs of increasing prosperity. Our great leader Chairman Mao has pointed out: "The unification of our country, the unity of our people and the unity of our various nationalities--these are the basic guarantees of the sure triumph of our cause." ("On the Correct Handling of Constructions Among the People") Reviewing the past, we deeply feel the value of revolutionary unity. Looking into the future, we deeply understand the importance of strengthening revolutionary unity. We are determined to unite together as one with the people of all nationalities of the whole country to fight hardships and build the vast grassland of Inner Mongolia into an impregnable long wall of steel of the motherland, and to make contributions toward the great socialist cause.

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Closely Follow Chairman Mao to Struggle All One's Life

by

Chou Chien-jen (周建人)

(Hung-ch'i [Red Flag], No. 5, May 1, 1970)

The great Chinese people, following their great leader Chairman Mao closely, use the grand victory of the great proletarian cultural revolution to greet the first festival in the seventies marking the united struggle of the world's proletariat and laboring people--the "May 1" International Labor Day.

On the eve of this glorious day, our country successfully launched its first man-made earth satellite, thus realizing Chairman Mao's great call, "We too must make satellites." This has greatly boosted the morale of the Chinese people and the proletariat and laboring people of the world and considerably deflated the arrogance of imperialism, revisionism and reaction. This is a great victory for Mao Tsetung Thought, and is yet another brilliant result of the great proletarian cultural revolution.

The Chinese nation is a great nation. But owing to the reactionary rule of the exploiting class and the aggression of imperialism, the wisdom of our great nation was for a long time buried or undermined. Under the able leadership of our great leader Chairman Mao and with the unlimited power of Mao Tsetung thought, the Chinese nation, described by foreigners as a "slumbering lion," has truly awakened. Gone is the time when we "have to toady to others," and indeed "the earth has changed" as Chairman Mao has said. Particularly as a result of the great proletarian revolution, full scope has been given the wisdom and strength of the broad masses of the people.

The successful launching of the first satellite marks a good beginning of the development of space technology in our country, and breaks the monopoly of US imperialism and Soviet revisionism in this field. Our purpose in developing all sciences and technology is to serve and defend the people, and our policy is one of "independence, keeping the initiative in our hands, and rejuvenation through self-reliance." For this reason, we have the support and approval of the Chinese people and the proletariat and laboring people of the whole world. Under the able leadership of our great leader Chairman Mao, our country's scientific undertakings will achieve ever greater results and make ever greater contributions to the world revolution.

I am in my eighties now. The ancients said, "What can an old man of 80 years old ask for?" But we revolutionary elders have something to ask for, but that is neither personal fame nor personal wealth. What we ask for is the invincible Mao Tsetung thought, to follow Chairman Mao closely, to dedicate our lives to the proletarian revolutionary cause, and to bend every ounce of energy until death.

After more than four years of great struggle in the great proletarian cultural revolution, the Chinese proletariat and laboring people have further grasped the destiny of their country in their own hands. I have seen with my eyes how China, a country of proletarian dictatorship, has become more consolidated, stronger, and more prosperous. Industrial and farm production is surging forward with vigor and booming conditions are evident everywhere. The revolutionary people all over the country have still more profound proletarian feelings for Chairman Mao. Never has every combat order of Chairman Mao been carried out so smoothly as it is now; and never have Chairman Mao's theories, lines, policies and principles concerning socialist revolution and socialist construction penetrated so deeply into people's hearts and been so fully implemented.

To follow Chairman Mao closely is to win: this truth of our time becomes the common will of hundreds of millions of revolutionary people forming a colossal historical tide. The multitudes of people battling on various fronts are heading in the same direction toward the same goal: to answer Chairman Mao's great call, unite and win still greater victories.

The great proletarian cultural revolution is a great school of the great Mao Tsetung thought. In the waves and storms of the acute struggle between the two classes, two roads and two lines, the overwhelming majority of us participants in this movement have been greatly tempered and educated. This has raised to a considerable extent our consciousness of the continuation of the revolution and further established our firm faith: to follow Chairman Mao closely is to win. This is the crystalization of the struggle by the hundreds of millions of people, and is also my personal deepest understanding.

It is our great leader Chairman Mao who has led the hundreds of millions of the revolutionary people to expose and crush the bourgeois headquarters headed by Liu Shao-ch'i, the renegade, hidden traitor and scab in the Party. We have seen that our most dangerous enemies are the small handful of renegades, enemy agents and diehard capitalist roaders within the Party, and thus solved the primary problem for continuing the revolution under the dictatorship of the proletariat.

On the eve of the great proletarian cultural revolution, internationally the Khrushchev renegade clique usurped the Party of Lenin and Stalin and "peacefully changed" the first state of the proletarian dictatorship in the world into one of dark fascist bourgeois dictatorship. In our country, led by our great leader Chairman Mao, his revolutionary line held the leading position throughout. However, some odd things also appeared: Some in our Party, while obeying Chairman Mao's instructions publicly, defied them privately, failing to transmit them or implement them. They even issued their own instructions. This made one feel that something had gone wrong.

Why did they do so? Who were they? What should we do about them? I was not clear about these questions at that time. But it was just at this time that Chairman Mao personally initiated and led the great proletarian cultural revolution, personally presided over the drawing up of the great historical document--"Circular" of the Central Committee of the Chinese Communist Party, and comprehensively and systematically set forth the

theory, line, principle and policy concerning the continuation of the revolution under the dictatorship of the proletariat. In particular, Chairman Mao made public a big-character poster "Bombard the Headquarters," which lifted the lid of Liu Shao-ch'i's bourgeois headquarters.

How excited I was then! Those fellows were our most dangerous enemies. "Who are our enemies? Who are our friends? This is the primary question of the revolution." That Chairman Mao exposed this small handful of counter-revolutionaries and capitalist roaders hidden in the Party gave us a clear orientation for continuing the revolution under the dictatorship of the proletariat. If they were not dug out, history would retrogress, capitalism would be restored, and the laboring people would suffer once again the hardships they had suffered in the old society.

I had lived in the old society for more than half a century. In those days, imperialism was rampant in China. The reactionary ruling class was not only cruel but also corrupt. Whether it was feudal emperors, the northern warlords or Chiang Kai-shek, the enemy of the people--all of them know only how to sell out the country to the foreign powers and to squeeze the people at home. The broad masses of workers and peasants were in the thick of fire. The whole of the society was extremely dark. There were hordes of beggars. People could hardly make a living.

Our great leader Chairman Mao then led the armed revolution to overthrow the three big mountains--imperialism, feudalism and bureaucratic capitalism, and found the socialist new China. The Chinese people stood up at last. In the present great proletarian cultural revolution, Chairman Mao has again led us to dig out a small handful of renegades, enemy agents and diehard capitalist roaders as well as other counter-revolutionaries, so that we could avoid suffering the same hardships again. This is the greatest happiness for our proletariat and the laboring people.

It is our great leader Chairman Mao who, with the great spirit of a thoroughgoing materialist, aroused the broadest sections of the people to win the great victory of the great proletarian cultural revolution. Vice Chairman Lin points out: "The people's revolution guided by Mao Tsetung thought is a locomotive propelling history forward." As a result of our participation in the great cultural revolution, we have deeply recognized that this is a genuine truth.

Chairman Mao has taught us by saying: "The people, and the people alone, are the motive force for the making of world history." Now, reading this famous maxim once again, we feel how profound it is! And how true! When the great proletarian cultural revolution was started, the broad revolutionary masses, rose in revolution under the guidance of Mao Tsetung thought. Instantly I felt very happy about this.

With the rapid development of the movement appeared some new situations and new problems. Our great leader Chairman Mao, showing the utmost trust for the masses and understanding the masses most, gave warm support to the revolutionary actions of the masses. He adopted a series of wise measures effecting the maximum mobilization of the masses. At the same time, he

appropriately issued a succession of new instructions aimed at guiding the revolutionary mass movement to advance along the right track and having the masses unite to deal with the enemy on a common front.

Thus fully mobilized, the masses of the people brought their greatest wisdom and strength to full play, dug out the class enemies who disguised themselves skillfully and who had hidden themselves very secretly, and shattered one sabotage plot after another hatched by the class enemies.

The great social revolution unprecedented in scale, has greatly promoted the development of the social productive forces. It is really a human miracle. Under the guidance of Mao Tsetung thought, the masses have educated themselves while waging the struggle and continuously criticized all kinds of erroneous ideas of the Right or of the extreme "Left." Some problems which propped up in the movement were solved with promptness. As Chairman Mao has taught us, "The masses are true heroes, while we often are very childish." We must constantly go into the midst of the masses, honestly learn from them, be their modest pupils, and resolutely carry out the mass line as taught consistently by Chairman Mao. To have firm trust for the masses, to rely on the masses, and to arm the masses with Mao Tsetung thought--this is the basic guarantee for the victory of our works.

It is our great leader Chairman Mao who, in the complex class struggle and proceeding from the basic interests of the proletariat, formulated a series of proletarian policies, eliminated all kinds of interference and sabotage, united all forces that could be united with, and concentrated on attacking the most stubborn class enemies. We felt deeply that Chairman Mao's proletarian policies are the magic wand for overwhelming the enemy while continuing the revolution.

During the great proletarian cultural revolution, we met an acute problem, and that was that ideological mistakes were mixed up with contradictions between the enemy and ourselves in such a way that it was impossible to separate them for a while. How could we correctly solve this problem? Our great leader Chairman Mao set forth in good time a series of policies for strictly distinguishing and correctly handling the two different types of contradictions. It was then that things became easier to handle. In the practice of struggle we realized deeply that Chairman Mao's proletarian policies are pervaded with one basic idea: that proceeding from the basic interests of the proletarian revolution, we must practice the Marxist teaching that only by liberating the whole mankind can the proletariat finally liberate itself.

Take, for example, the cadres and intellectuals. Among the cadres some had made very serious mistakes. But with the exception of the renegades, enemy agents, and diehard capitalist roaders, they were still sent by Chairman Mao to the mass movement to accept re-education, to undergo tempering. They were pulled out from the quagmire of mistakes and made to join the revolutionary ranks.

As for intellectuals, even the bourgeois reactionary academic authorities, Chairman Mao still adopted the policy of "first we criticize them and then see how they have changed," "first we criticize them and then use them," and "first we criticize them and then feed them." While their thinking is criticized, they are given a way out, and the utmost is done to turn negative factors into positive ones.

This has to a considerable degree aroused the enthusiasm of the broad masses of cadres and intellectuals. All those who can be saved have been saved. The revolutionary ranks have swollen. A small handful of class enemies have been isolated and attacked. It is only Chairman Mao, as the most outstanding leader of the proletariat with the most far-reaching revolutionary goals and the broadest proletarian mind, who can formulate such wise proletarian policies. It is only when we overcome the bourgeois and selfish ideas, overcome the bourgeois, metaphysical ways of thinking, stand fast to the proletarian position, and proceed from the interests of revolution in doing everything that we can deal with the enemy harshly, treat ourselves fairly, and carry out all Chairman Mao's proletarian policies to the letter, so as to lead the revolution to greater victories.

At a time when we have won the great victory of the great proletarian cultural revolution and when the "May 1" International Labor Day has arrived, to look back to the militant course of the Chinese revolution and especially the great proletarian cultural revolution over the last four years will arouse still further our infinite love for the great leader Chairman Mao. In the past, it was our great leader Chairman Mao who ingeniously solved a series of complicated problems involving the seizure of political power by violence and led the Chinese people to found the great Chinese People's Republic after protracted, acute, arduous and complicated people's revolutionary war. Today, it is also our great leader Chairman Mao who has systematically summed up the historical experience of the proletarian dictatorship at home and abroad, set forth a whole set of theories, lines, principles and policies for continuing the revolution under the dictatorship of the proletariat, and personally initiated and led the first great proletarian cultural revolution in history. Thus, in theory and practice he satisfactorily solved the most urgent problem of the contemporary proletarian revolution and opened up a bright road for consolidating the proletarian dictatorship and carrying the socialist revolution through to the end in the history of the international communist movement, thereby raising the development of Marxism-Leninism to a brand new stage.

Chairman Mao is the greatest genius of our time. In making revolution with Chairman Mao, we must not follow him slowly or generally, we must follow him closely. To follow him slowly is to lag behind, and to follow him generally is also to lag behind. Whether we follow him closely or not is a question of basic attitude toward Chairman Mao and Mao Tsetung thought, and a question of revolutionary zeal. We revolutionary people, men and women, young and old alike, now or in the future, must follow Chairman Mao closely.

In order to follow Chairman Mao closely, we must make an effort to study and apply, seriously and creatively, Mao Tsetung thought, his series of new instructions issued during the great cultural revolution, and his

great revolutionary practice. Every word of Chairman Mao's is truth. We cannot satisfy ourselves by studying them just once; we must persist in studying them for five years, ten years and even for life.

In order to follow Chairman Mao closely, we must use Mao Tsetung thought as a weapon with which to strive to transform our own world outlook. Transformation of world outlook is not something abstract, and cannot be accomplished by shouting slogans. We can only accomplish it by linking theory with reality, by raising every ideological problem to the plane of world outlook, by continuously overcoming non-proletarian ideas, and by heightening our awareness of the need to follow Chairman Mao closely.

The revolution is developing. History is going forward. The far-reaching implications of the great proletarian cultural revolution for the Chinese and world revolutions are becoming increasingly evident. We proletarians and laboring people must follow our great leader Chairman Mao closely and we shall certainly win greater victories in socialist revolution and socialist construction, so that our great socialist mother country will become still more prosperous and surely realize better Chairman Mao's great teaching: China should make relatively great contributions to mankind.

* * *

Mao Tsetung Thought Guides Us Women Forward Forever

by
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a woman commune member of poor-peasant status of the Hui Nationality and deputy secretary to the Party branch of Polangch'U Brigade, Wuchung hsien, Ninghsia

(Hung-ch'i [Red Flag], No. 5, May 1, 1970)

As the working people all over the world greeted their festive day--the International Labor Day on May 1, there came from the city of Peking the great happy news that China had launched her first man-made earth satellite, and Chairman Mao's great call, "We too must have man-made earth satellites" had come into realization! The melody of "The East Is Red" echoed all over the skies and also in our hearts. We poor and lower-middle peasants of the Polangch'U Brigade cheered and sang. Looking at the revolutionary storms of the Four Seas and the Five Continents and pondering on the great achievements of the Chinese great proletarian cultural revolution, we felt the more that Chairman Mao is boundlessly wise and great, and we felt the more the great might of Mao Tsetung thought. We wished over and over again a long, long life to Chairman Mao, the great teacher of the working people of the world and the reddest sun in our hearts.

Chairman Mao long ago taught us: "In order to build a great socialist society, the mobilization of the broad masses of women to participate in productive activities is of great significance. In production, men and women must be paid equal wages for equal work. Genuine equality of men and women can only be realized through the socialist transformation of the whole society." (Introductory Note to the article "Women to the Labor Front" Every word spoken by Chairman Mao found its way into the hearts of us women, pointed out for us the way forward and gave us inexhaustible strength.

In the stormy great proletarian cultural revolution, the broad masses of us women of the Hui nationality warmly responded to Chairman Mao's great call, "You must pay attention to state affairs and carry the great proletarian cultural revolution through to the end." We shattered the iron chains of old customs and habits used by the reactionary classes to tie us down, overcame various kinds of persecution of the bourgeois reactionary line, braved the storm, faced the world, and advanced in triumph along the road of continuing with the revolution under the dictatorship of the proletariat. In the struggle, we made living study and application of Chairman Mao's works, more and more self-consciously distinguish between the "lines," accurately chose the "road," attached importance to "power," and grasped the "key link." In short, we became more daring and more adept at carrying out the revolution. We came to realize that the Mao Tsetung thought guides us forward forever. The direction, happiness and victory lie in closely following Chairman Mao.

We commune members of the Polangch'u Brigade all belong to the Hui Nationality. In the wicked old society, the reactionary rule of the Chiang-Ma gang of bandits and the ruthless oppression of exploitation of the religious

feudal forces wrought so much havoc on us laboring people that there was no way for us to make a living. We women of the Hui nationality were even more miserable, and with the four big ropes of political power, clan authority, religious authority and masculine authority of husbands on our necks, we simply could hardly gasp for breath. At the time, no matter how hard we worked, we were improperly clothed and fed. Such vampires as the landlords and rich peasants ridiculed us, saying: "None at Polangch'ü is well off and all of them led the life of hired hands and grass-cutters." After liberation, we laboring people shook off the feudal yokes and became masters. Under the wise leadership of Chairman Mao, we waged struggle against the landlords, distributed their land, and after that brought cooperation and the switch-over to people's communes into realization. We truly were making our way from the silver bridge to the gold bridge, and the revolution led to higher ground step by step. We poor and lower-middle peasants shared one and the same heart and forever followed Chairman Mao and the Communist Party.

We closely followed Chairman Mao to make revolution and won one victory after another. However, the handful of class enemies were unwilling to take their defeat lying down and were not reconciled to their doom. Renegade, hidden traitor and scab Liu Shao-ch'i and company made trouble at the higher level and the ill-reformed landlord, rich-peasant, counter-revolutionary, bad elements and rightists made trouble at the lower level. Those at the higher and lower levels worked in collusion and engendered much heat. For the sake of restoring capitalism, they were rabid in the extreme. They attacked and undermined us from all sides, and promoted so-called "san-tzu i-pao" [the restoration of individual economy and the extension of private plots and free markets, the increase of small enterprises with sole responsibility for their own profits or losses, and the fixing of output quotas based on the households], "four freedoms," "material incentive," "work point in command." They utilized the feudal customs and habits to hit us women of the Hui nationality with sticks and fasten us with ropes, saying that "land tilled by women will grow no crop, trees planted by women will not survive, and when women go outdoors, the world will be in chaos." They vainly attempted to keep us year in and year out in the kitchen,so we could not see clearly the orientation of the revolution and take the revolutionary road.

As soon as the great proletarian cultural revolution initiated and led by Chairman Mao himself began, we women of the Hui nationality, together with the broad revolutionary masses all over the country, held high the great banner of "to rebel against the reactionaries is justified." We firmly waged struggle against a handful of renegades, secret agents and unrepentant capitalist roaders headed by Liu Shao-ch'i and against a handful of ill-reformed landlords, rich peasants, counterrevolutionaries, bad elements and rightists. We shattered the counterrevolutionary revisionist line, the old ideology and culture, the old customs and habits. The revolutionary mass movement was truly excellent! We were never so pleased before.

Renegade, hidden traitor and scab Liu Shao-ch'i and company desperately carried out the bourgeois reactionary line and engineered White Terror in a big way in a vain attempt to suppress the revolutionary mass movement.

The poor and lower-middle peasants of Polangch'ü declared: "This is nothing! The more stormy it is, the more we must closely follow Chairman Mao." Because I firmly carried out the revolution together with other comrades, a handful of obstinate, reactionary religious forces viciously cursed me, saying: "Since you have cut your hair and are bare-headed, you will go to Hell!" Those "bigwigs" in the hsien who formerly "supported" me toed their line and also attacked me saying that I forgot their "cultivation." They threatened me saying: "You are an activist in the four clean-ups movement, a representative of the poor and lower-middle peasants and an activist in the study of Mao Tsetung thought. By running amuck in this way, you will not come to a good end. Do you still want to join the Party?"

At the critical juncture, Mao Tsetung thought gave me wisdom and strength. It immediately occurred to me that I could never forsake state affairs in order to take care of the "end" of the individual. I studied Chairman Mao's teaching with this question in mind. Chairman Mao said: "Communists must always go into the whys and wherefores of anything, use their own heads and carefully think over whether or not it corresponds to reality and is really well founded; on no account should they follow blindly and encourage slavishness." ("Rectify the Party's Style of Work") I knew that those people who threatened me wanted to use the ropes--slave mentality, aspiration for fame and gain, and "joining the Party in order to be an official"--to drag me onto Liu Shao-ch'i's sinister road. I could never be fooled. I was liberated and cultivated by the great leader Chairman Mao and the great Chinese Communist Party. I was trusted and honored by Chairman Mao and the poor and lower-middle peasants so that I could better serve the people, but not for the purpose of enabling me to assume the airs of an official and to seek fame, or of making a burden of me. Because I was an activist in the four clean-ups movement, it was the more necessary for me to fight the capitalist roaders to the end. Because I was a representative of the poor and lower-middle peasants, it was the more necessary for me to represent in the true sense the interests of the poor and lower-middle peasants. Because I was an activist in the study of Chairman Mao's works, it was the more necessary for me to be loyal to Chairman Mao forever. Because I wanted to join the Party, it was the more necessary for me to carry the revolution through to the end without looking back. I told them: "We poor and lower-middle peasants have nothing to fear and can give up anything except Mao Tsetung thought and Chairman Mao's revolutionary line."

Led by the great leader Chairman Mao, the great proletarian cultural revolution won great victory. During the stormy class struggle in 1968, I gloriously joined the great Chinese Communist Party. In April 1969, I gloriously attended the 9th National Congress of the Party. I began to serve as the deputy secretary of the Party branch of the brigade in July. With the heavy load before me, I felt somewhat timid at first. The comrades of the PLA Mao Tsetung Thought Propaganda Team supporting agriculture organized us to study the statements of Chairman Mao and Vice Chairman Lin concerning the building of political power, and led us to carry out "three accusations and three investigations" activities. I recalled one by one the happy scenes of my attending the "9th Congress" of the Party and seeing the great leader

Chairman Mao, and I studied one by one the great things taught by Chairman Mao during the "9th Congress" of the Party. I recalled that during the "9th Congress," more than 1,500 representatives studied Chairman Mao's important speech, Vice Chairman Lin's political report and the new Party Constitution, and discussed what they had learned. Of all the things said, were they not for consolidating the proletarian dictatorship?

As I studied and recalled the past, the sufferings of the proletariat and laboring people without power, the difficulties encountered in the course of seizing power, the importance of exercising power, and the danger of losing power flitted through my mind. I seemed to see the scene of my father gasping for breath on the cold earthen bed after he was hurt working for the landlord, the scene of the struggle of my 15 year-old elder brother when he was pressganged by the Ma brigands, the scene of my skinny mother and twelve year-old second elder brother suffering from doing farm work for the landlord on behalf of my father, the scene of my elder sister crying bitterly when she was sold, the scene of another elder sister dying of starvation and illness. I also recalled how I suffered, when I was only 9, taking orders from the landlady as a slave-girl. I was truly covered with tears. At the time, as the sky was the landlord's, so was the land. In the final analysis, was this not because they had "power"?

After liberation, a handful of renegades, secret agents and unrepentant capitalist roaders were so evil and wicked as to engineer capitalist restoration. Was this also not because they had usurped a part of Party and state power? Over the course of several decades in the revolution, numerous revolutionary martyrs shed blood and laid down their lives, and numerous proletarian revolutionaries and comrades-in-arms fought heroically. Wasn't this for the purpose of seizing power from the class enemies? Now that the organization and comrades have faith in me and I am required to assume new duties, am I not expected to assume and exercise power well for the proletariat? In order to exercise power for the proletariat, no load is too heavy for me.

From then on, my courage grew stronger. Because the class struggle was complicated and there were grave family disputes in No. 2 team, I went there to stay at a selected spot. Together with the comrades of the Mao Tsetung thought propaganda team, I strove hard to arouse the masses, energetically grasped the key link of the struggle between the two classes, the two roads and the two lines, lifted the lid off the class struggle in this team, and changed its backward features. I myself was also well tempered.

Chairman Mao teaches: "Our comrades must go on preserving the style of observing modesty and prudence and guarding against arrogance and impetuosity in work, and must go on preserving the style of hard struggle." The "Constitution of the Communist Party of China" has stipulated five "musts" for Party members, and in order to assume and exercise power well, I set up in my mind the battlefield for revolutionary mass criticism. I take the two "musts" and the five "musts" as weapons and "revisionism" and "self" as targets, find my own fault and make revolution against myself.

The sole object is to guard against change. When one changes and becomes a revisionist, power is lost. I come to understand more and more that the bourgeois door of "self-interest" cannot be thrown open, otherwise, "revisionism" will come in the wake of "self-interest." Chairman Mao points out: "The organized applause of the bourgeoisie can conquer the feeble-minded among our ranks." People with serious "self-interest" are certainly feeble in revolutionary determination, and they certainly are unable to withstand the attack of the sugar-coated cannon-balls of the bourgeoisie. Have not the decadent elements exposed in the great cultural revolution rotted in this way? The practice of struggle by our brigade also shows that the class enemies still vainly attempt to bring about our downfall. We can never be lethargic in the least on this question.

Chairman Mao teaches us: "Don't cut yourselves off from the masses and production; you must work." This great teaching has clearly pointed out to us an extremely important road for guarding against revisionism and change. At the time of the four clean-ups campaign, it was known to everybody the "peaceful evolution" of a few grassroots cadres followed the process of "laziness, gluttony, possession, avarice and change." Not doing manual work is the beginning of revisionism.

After I was made a cadre in the brigade, I always felt uneasy when I sometimes performed less manual work because I had too many meetings and affairs to attend to. Some people said: "Since you are busy with revolutionary affairs, it doesn't matter for you to do less manual work." I thought: This is no small matter. With the pick put away, have I still any true color of the laboring people? With the true color of the laboring people lost, how can I represent the interests of the laboring people and assume and exercise power well? The abandonment of the pick will lead to the loss of the seal. I felt that this was an important question calling for vigilance. Sometimes, when I went to another place to attend a meeting and missed my round of manual work, I always performed compensatory manual work the same day. I always felt that if I did not perform compensatory manual work one day, I would move one step away from the masses, if I did not perform compensatory manual work for two days, I would have nothing to cling to, and if I did not perform compensatory manual work a long time, I would forget the revolution and go astray. Some women made fun of me saying: "Look at Yang Kuei-fang. As soon as she returns, she goes straight to the fields as though she wants to unearth some treasures there!" In point of fact, I was scraping away the "revisionist" root in my mind.

Our brigade is an advanced collective in the living study and application of Mao Tsetung thought of the autonomous region constantly visited by other people. I once thought: "So long as we can work steadily in the future to uphold what we have done, it will be all right." This way of thinking was shared by other members of the Party branch. With this problem in mind, we ran a study course in Mao Tsetung thought and carried out a rectification campaign with the door opened. We all criticized and repudiated the erroneous thought of "complacency," "relaxation" and "conservatism," and formulated revolutionization measures for the leading body to "take the lead in five respects": to take the lead in making living study

and application of Mao Tsetung thought, to take the lead in energetically grasping the class struggle and in practicing revolutionary mass criticism, to take the lead in learning from the advanced and overtaking the advanced, to take the lead in combating self and criticizing revisionism, and to take the lead in participating in collective productive labor. All of us came to understand that we must exert ourselves in the study of Chairman Mao's great theory of continuing with the revolution under the dictatorship of the proletariat, raise our heads, look forward, link Polangch'ü with the Four Seas and the Five Continents, and let Polangch'ü render greater contributions to the Chinese revolution and the world revolution.

From now on, we must take greater pains in making living study and application of Mao Tsetung thought, take the brilliant road pointed out by the "9th Congress" of the Party, and together with the broad masses of poor and lower-middle peasants, energetically grasp the class struggle without changing course, conscientiously carry out work according to the lines and general and specific policies of Chairman Mao and the Party Central Committee, fulfill all fighting tasks advanced by the "9th Congress," and win new and greater victories for further consolidating the proletarian dictatorship.

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The Great Proletarian Cultural Revolution Is a Great Motive Force for Developing Production

by

Chang Cheng-t'ao (张正桃), Secretary of Party Branch of Hualin Brigade, Chienko Hsien, Szechwan

(Hung-ch'i [Red Flag], No. 5, May 1, 1970)

When ushering in the first "May Day," International Labor Day, of the great seventies, we the poor and lower-middle peasants and revolutionary cadres of Hualin brigade, Yanghsi commune, are all filled with revolutionary heroism and warmly hail the successful launching of China's first man-made earth satellite! This is a great victory of Mao Tsetung thought, a great victory of Chairman Mao's proletarian revolutionary line, and another achievement of the great proletarian cultural revolution.

On this fighting festival of the laboring people, we are filled with joy when we review the great victory of the great proletarian cultural revolution in China and look into the endlessly bright future of the great socialist motherland. We wish thousands and thousands of times a long, long life to our most respected and beloved great leader Chairman Mao!

Great leader Chairman Mao has pointed out in the "16-Point Decision" drawn up under his guidance: "The great proletarian cultural revolution is a powerful motive force for the development of the social productive forces in our country." Through the hard struggle in the past few years, we the poor and lower-middle peasants and cadres of Hualin brigade have learned more deeply that this is perfectly true.

The great proletarian cultural revolution has brought about a change in the people's thinking and in the natural aspects in our Hualin brigade. In 1969, an extraordinary natural disaster, rarely seen in the past, befell our brigade. But, it was in that year the poor and lower-middle peasants and the revolutionary cadres of our brigade, high in spirit and firm in determination, fought against Nature, sowed cotton seeds to 170 mow of land, and created a new record of 189 catties of ginned cotton per mow. The output of grain per mow was 771 catties and that of rape 399 catties. Ironclad facts show that the opinions that "cotton cannot be grown on high mountains" and "even if it grows, it will not give a high yield" are all wrong.

Our Hualin brigade is situated in an area on the Chienmen Mountains 1,000 meters above sea-level. It has 313 households, which are distributed in scattered groups on three mountains, along six streams and in 11 valleys. Here, the mountains are high and the slopes steep, the wind blows strong and surface soil is thin.

Before the liberation, cotton was never grown in this area, and the grain output was only a few dozen catties per mow. After the liberation, under the guidance of Chairman Mao's revolutionary line, the broad masses

of poor and lower-middle peasants embarked on the broad road of socialist collectivization.

In 1957, our brigade began to experimentally grow cotton in more than 20 mow of land. But, because we were inexperienced, the average output per mow was only 3 catties, and the highest per mow output was only 11 catties. At that moment, the handful of class enemies clamored: "If cotton is grown on the Chienmen Mountains, one heap of seeds will yield one handful of cotton. This is a waste of effort." They frenziedly tried to deflate the revolutionary will of the poor and lower-middle peasants. Said the broad masses of poor and lower-middle peasants: "If we now reap one handful, we can reap one picul in the future. If we can reap 3 catties now, we can reap dozens and hundreds of catties in the future. So long as we obey Chairman Mao's sayings, we definitely can make the mountains give a high yield of cotton."

In 1964, when Chairman Mao issued the great call, "In agriculture, learn from Tachai," the broad masses of poor and lower-middle peasants of our brigade took Tachai as their example and launched an earth-shaking battle to reclaim the mountains and harness the streams. At that moment, some people again came out to fan evil winds, in a rabid bid to defeat the poor and lower-middle peasants' will to change Nature. The broad masses of poor and lower-middle peasants did not believe them, but vigorously broke away from the "theory that a mountain area is backward," and exerted earth-shaking revolutionary effort to perseveringly build ponds and reservoirs, improve the soil, carry out farm work elaborately, and cultivate the seeds carefully. In that year, a better harvest was reaped of cotton than in the past several years. Output of ginned cotton per mow was 190 catties in a plot of newly-reclaimed land and exceeded 200 catties in a small plot. Our Hualin brigade achieved preliminary results in carrying out Chairman Mao's great call, "In agriculture, learn from Tachai." The broad masses of poor and lower-middle peasants learned through their personal experience that: People who are armed with Mao Tse-tung's thought can work any miracles on earth.

The great proletarian cultural revolution initiated and led by Chairman Mao has popularized Mao Tsetung thought on an unprecedented scale. Our Hualin brigade never carried out the mass movement of the living study and application of Mao Tsetung thought so extensively and in such a great depth as it has done in the past several years. A profound change has taken place in the mental outlook of the cadres and the broad masses of poor and lower-middle peasants of this brigade. This change is the huge force pushing us to realize a leap forward in both revolution and production in 1969.

When the great proletarian cultural revolution started, the poor and lower-middle peasants of our brigade answered Chairman Mao's great call, "You should concern yourselves with affairs of the State and carry the great proletarian cultural revolution through to the end," and rose to struggle perseveringly against renegade, hidden traitor and scab Liu Shao-ch'i and his gang and the counter-revolutionary revisionist line pushed by him. The cadres of our brigade were very deeply educated by Mao Tsetung thought during the great proletarian cultural revolution.

To help me, the poor and lower-middle peasants also put up big-character posters, criticizing my mistakes. At first, I did not understand and was upset. Precisely at that moment, Chairman Mao kindly taught us: "You should put politics in command, go to the masses and, together with them, carry out the great proletarian cultural revolution in a still better way." Obeying Chairman Mao's teaching, I went consciously to "brave the storm and face the world" in the mass movement and got together with the masses to study Chairman Mao's works, carry out revolutionary mass criticism, fight self and criticize revisionism, grasp revolution and promote production. I was determined to reap a high yield of both grain and cotton, so as to win fresh merits for the people.

Many cadres of our brigade also heightened their consciousness after being helped by the masses. They learned an impressive lesson, saying: "It is the poor and lower-middle peasants who give us power. We cadres must grasp and exercise power well for the poor and lower-middle peasants. In the future, we must accept supervision and criticism by the poor and lower-middle peasants and continue to make revolution. We must not take the carrying pole away from our shoulders until communism is realized." The cadres set out to fight self and criticize revisionism and broke the paths in production. They worked from morning till dark and took the lead in fighting hardships. The broad masses of poor and lower-middle peasants were touched, saying: "The more the cadres of our brigade have been criticized, the more actively they will work. They are cadres who do not bow their heads before difficulties, are not dizzied by achievements, accept criticism and carry the revolution through to the end."

Guided by Chairman Mao's great strategic idea, "Be prepared against war, be prepared against natural disasters and do everything for the people," the broad masses of poor and lower-middle peasants and the cadres fully develop the revolutionary spirit of self-reliance and hard struggle and of fearing neither hardship nor death. They take producing one more catty of cotton, one more catty of grain and one more catty of oil as adding an ounce of strength to the fight against imperialism and revisionism.

In 1969, a serious drought befell during the period for sowing cotton seeds. The land was scorched and the soil became too hard to be tilled. The cadres and the commune members united together as one, some carrying water to the fields and the others plowing the soil. When a handful of seeds was sown, a ladleful of water was poured on it and some manure applied to it. Despite the serious drought, the cotton seedlings grew uniformly and were strong.

When the seedlings had all sprouted, an insect pest prevailed and the cotton seedlings in many plots were damaged by the insects. In the face of difficulty, all said calmly: "No matter how serious the insect pest, we are determined to reap a high yield of cotton." The cadres and commune members of the whole brigade studied great leader Chairman Mao's teaching, "Give full play to our style of fighting--courage in battle, no fear of sacrifice, no fear of fatigue, and continuous fighting (that is, fighting successive battles in a short time without rest)," launched a battle against the insect pest and won victory.

When the insect pest had been exterminated, the drought became still more serious. The cotton seedlings which the commune members had planted with much hard work dried up very quickly and were withering. In the face of the threat of a serious drought, the brigade revolutionary committee again organized all to repeatedly study Chairman Mao's great teaching, "In time of difficulty we must not lose sight of our achievements, must see the bright future and must pluck up our courage," and told them about the revolutionary spirit of hard struggle of the Worker-Peasant Red Army during the Long March and about the advanced deeds of the poor and lower-middle peasants of Tachai in fighting natural disasters and reaping bumper harvests. This strengthened their confidence in defeating natural disasters and reaping bumper harvests of both cotton and grain. When the cotton seedlings were withering, the commune members carried manure and urine to water them. When the cesspools were emptied, they fetched water from ditches and ponds and watered the cotton seedlings. When the ditches and ponds were also emptied, they fetched moist earth and applied it to the lower part of the stalls of cotton seedlings. They tried all possible means to preserve the normal growth of the cotton seedlings. For two months, the cadres and commune members did not allow the carrying poles to leave their shoulders. Their shoulders became callused.

During the successive hard struggles for defeating insect pest and drought, there emerged in our brigade a big number of advanced personalities who were tempered in the great proletarian cultural revolution and were armed with Mao Tsetung thought.

A young woman who came from Shanghai to settle down in our brigade not only did not know how to do farm work when she came, but also found it very difficult to walk the narrow paths in the village. With warm help by the poor and lower-middle peasants, she conscientiously studied the "Three Good Old Articles" and transformed her world outlook and gradually established the idea of making revolution for the rest of her life in the countryside. Tempered for a period of time, she took on a complete new look: On sunny days she got dust all over her clothes. On rainy days, her clothes were wet with mud. Her hands were callused and her skin was tanned. The poor and lower-middle peasants praised her to be an "iron girl."

During last year's struggle against drought, she and another woman led the "iron girl" team every day to go up the mountain to fetch water from a stream lying 5 li away to rescue the cotton seedlings. Some people stopped them, saying: "Going up the mountain is no easy work. You girl comrades better do some easy jobs!" The iron girls answered loudly: "Going up the mountain is the road of continuing revolution. We just want to go up the mountain every day." They fought arduously up two mountains in succession without complaining of fatigue or hard work. This Shanghai girl has become an activist in the living study and application of Mao Tsetung thought in our brigade.

There is in our brigade an old poor peasant who is 77 years old. He also took an active part in the fight for reaping a high yield of cotton. The cadres and other commune members of the brigade asked him to take a rest. He replied: "There is no difference between young people and old people in

revolution!" Last year, he looked after the water in 130 mow of fields and went on his initiative to accumulate more than 13,000 catties of manure for growing cotton.

It was precisely the great proletarian cultural revolution that popularized Mao Tsetung thought on a big scale. It was because the cadres and the broad masses of poor and lower-middle peasants of our brigade made a big leap forward ideologically that production developed greatly and, in the face of such a rarely-seen and extraordinarily serious natural disaster in 1969, the cadres and the masses could unite together as one, display the revolutionary heroism, implement the "8-point charter" for agriculture, defeat the natural disaster, reap a bumper harvest, and create the newest record of high yield since cotton had been planted in vast areas in our brigade.

We are determined, under the leadership of the Party Central Committee with Chairman Mao as leader and Vice Chairman Lin as deputy leader, to hold high the great red banner of Mao Tsetung thought, to bring proletarian politics to the fore, to firmly follow the road pointed out by Chairman Mao, to display the revolutionary spirit of "fearing neither hardship nor death," to carry out the policy of self-reliance and hard struggle, to step up a new upsurge of tightly grasping revolution and vigorously promoting production, and to fight for reaping a bumper harvest of grain, cotton and oil-bearing crops in 1970.

* * *

Wage Bitter Struggles, Continue with the Revolution

by

The Party Branch of the "Good 8th Company
on Nanking Road"

(Hung-ch'i [Red Flag], No. 5, May 1, 1970)

After a violent zigzag struggle, the great proletarian cultural revolution initiated and personally led by the great leader Chairman Mao has won a great victory. At present, the whole Party, the whole army and the people of the whole country have closely united, as never before, around the Party Central Committee headed by Chairman Mao and with Vice Chairman Lin as the deputy leader. Our country has never been so consolidated and strong as it is today. With Chairman Mao's great thought on continuing the revolution under the dictatorship of the proletariat going deep into the hearts of people, profound changes have taken place in their spiritual outlook. As the revolutionary mass movement for struggle, criticism and transformation gradually gains in depth, new things of socialism with unlimited vitality emerge everywhere in China. Guided by Chairman Mao's great strategic policy of "grasping the revolution, promoting production and other work and preparedness against war," industrial and farm production is increasing and a new upsurge of socialist construction is appearing all over the country. The successful launching of China's first man-made earth satellite has victoriously realized Chairman Mao's great call, "We too must have man-made earth satellites," and this shows the swift development of China's socialist science and technology. All these great achievements are the outcome of the wise leadership of our great leader Chairman Mao, and represent a great victory for Mao Tsetung thought. As we look back over this brilliant course of battle, we hail again and again: Long live the great leader Chairman Mao! A long, long life to him!

The great proletarian cultural revolution is a great political revolution of the proletariat against the bourgeoisie and all exploiting classes, a large-scale, genuine proletarian revolution. By way of this great revolution that touches people deep to the soul, we have come to understand further that continuing the revolution under the dictatorship of the proletariat must bring into play the style of hard struggle. "Without the style of hard struggle, it is impossible to maintain a firm and correct political orientation." ("Quotations from Chairman Mao," p. 128) In this historical stage, there are still classes and class struggle in socialist society. In order to consolidate the proletarian dictatorship, guard against capitalist restoration, and build socialism, it is imperative to carry out a most arduous and complex struggle, and only by bringing into play the style of hard struggle can we fulfill our glorious historical mission, keep ourselves immune from the sugar-coated cannon-balls of the bourgeoisie, preserve the natural color of revolutionaries, and advance in triumph with vigor and vitality along the road of continuing the revolution.

In 1968, in accordance with Chairman Mao's great order, "The working class must exercise dictatorship in everything," all comrades of our company carried in their pockets the precious red book, put on sandals, and marched in big strides with the chin forward into the 85 middle and primary schools of the Shanghai municipality. The class enemies attacked our wearing sandals as "shabby" and "unbecoming". Some people influenced by the bourgeois ideology also regarded us as an eyesore. We were confronted by a grave struggle between the two classes, the two kinds of ideology.

Chairman Mao pointed out: "Our comrades must go on preserving the style of observing modesty and prudence and guarding against arrogance and impetuosity in work, and must keep up the style of hard struggle." We conscientiously studied Chairman Mao's great teaching with problems in mind and came to realize deeply that with a great victory won in the great proletarian cultural revolution today, the shooting of sugar-coated cannon-balls by the bourgeoisie at the proletariat is an important means for the class enemies to attack our revolutionary ranks, the counter-revolutionary strategy of the bourgeoisie to undermine the exercise of all-round dictatorship by the proletariat at various spheres of the superstructure. The fighters angrily declared: We must continue with the revolution and wage bitter struggles, and must not practice peaceful co-existence with the bourgeoisie. We must use the weapon of hard struggle to smash the attack of the class enemies.

Wearing sandals, the fighters mounted the rostrum of revolutionary mass criticism together with the revolutionary teachers and students. They fiercely criticized Liu Shao-ch'i's sinister "six theories," fiercely criticized the decadent life of the bourgeoisie,and fiercely struck blows at the class enemies. From then on, the style of hard struggle was further brought into play in the company. Many comrades copied down Chairman Mao's teaching and posted it above their beds. Every day, they studied it before they went to school, thought of it on the way, and reviewed it when they returned home in the evening. They came to understand that there was politics in everyday life and class struggle in conversation and laughter. From every remark, every deed and every action, they discovered problems, grasped thought and orientation, and took the initiative to attack the bourgeois ideology.

An old shirt of a veteran fighter was patched in many places. He regarded it as the "heirloom" of the revolution and named it the "revisionism-prevention shirt." Seeing that he put on so old a shirt, the revolutionary teachers and students were somewhat puzzled. He declared: "Wearing it when standing sentry, I trample US imperialism and Soviet revisionism underfoot. Wearing it in productive labor, no heavy work-load can crush me. Wearing it at the time of supporting industry, agriculture and the Left, giving military training and exercising military control, I have great strength for combating self and criticizing revisionism. Wearing it at all times, I closely follow Chairman Mao and advanced in big strides along the road of continuing with the revolution." He brought the glorious tradition of hard struggle to the school, taught the revolutionary teachers and students to put on sandals, led the revolutionary teachers and students in wearing sandals and helped the revolutionary teachers and students learn to sew and patch

their clothes, thus establishing the style of leading a plain life, vigorously impelling the struggle-criticism-transformation in this school, and turning the school into an advanced unit.

By way of this struggle, the cadres and fighters come to grasp the importance of cherishing the idea of hard struggle in the mind, and consciously fostered it. A platoon commander of our company had served on the Fukien front in the past. There he constantly heard the sound of roaring guns, smelled the odor of gun-powder, and saw the molesting activities of the Chiang gang of bandits. Feeling that the class struggle was very tense, he at all times stimulated his fighting spirit with the living class struggle. However, after his transfer to our company, he came to Shanghai to support the Left. Hearing only the sound of gongs and drums and seeing only the fluttering red flags, he felt that things were "peaceful" there and slackened the "string" of class struggle. He conscientiously studied Chairman Mao's teaching, "Never forget the class struggle," and heightened his consciousness of the class struggle. At that time, a deeply entrenched enemy utilized the facilities of the mess hall to shoot sugar-coated cannon-balls by providing the comrades of this platoon with "better meals" in the name of improving livelihood. This aroused the vigilance of this platoon commander and he immediately studied the matter together with the comrades of the whole platoon. The masses were mobilized in coordination with the workers' propaganda team, and this bad fellow was finally dragged out. He remarked with deep understanding: "Greater Shanghai appears to be calm but is actually stormy. Both the Fukien front and Shanghai are positions of the class struggle. The enemies of the two battlefields are different only in that those of one are armed while those of the other are unarmed. We can never forget the class struggle!" From then on, his revolutionary posture was new every day and his fighting spirit grew stronger with each passing day. He braved hard and bitter struggles to make revolution and actively led the comrades of the whole platoon to wage struggle against the class enemies. The fighters praised him saying: "Tested in the class struggle, our platoon commander has displayed greater vigor and vitality."

In the practice of the struggle to support the Left, we come to understand profoundly that by firmly bearing in mind Chairman Mao's teaching, bringing into play the revolutionary spirit of hard struggle and ceaselessly leading the revolutionary masses to attack the bourgeoisie, we can win endless new victories.

The leader of the 8th Squad of our company came to a middle school to support the Left. He stood on the forefront of the class struggle, directly contested strength with the class enemies and was able to distinguish between the "fragrant wind" and smog, to stem the adverse currents and wicked waves and to stand firm at the critical juncture. He organized the revolutionary teachers and students to study Chairman Mao's teaching, thus enabling them to see clearly the towering crimes of the class enemies in using sugar-coated cannon-balls to poison the revolutionary teachers and students, and drag out the hidden class enemies. He persisted in using the two "musts" as the weapon to remold the teaching ranks.

There was a teacher who had taught twenty years and who harbored the thought that "it is a misfortune to be a teacher." The leader of the 8th Squad studied Chairman Mao's teaching together with him and helped him practice revolutionary mass criticism and wipe out the pernicious influence of revisionism. In the raging fire of revolutionary mass criticism, this teacher heightened his consciousness. He declared with deep feeling: "I must do manual work every day, put my thought in order every day, persist in tempering myself and make myself useful."

At present, the teachers of this school have begun to change. The teachers who "shut their ears to things outside the window and are bent on vocational studies" in the past now play an active part in the struggle-criticism-transformation movement and join the masses of workers and peasants. The teachers who "prepare their lessons and write notes behind closed doors with a cup of tea and a cigarette" in the past now spend their time among the students from morning to the evening and run around diligently for the educational revolution. The teachers who "are mindful only of the small world of the individual" in the past now creatively study and apply the "three constantly read articles," shatter the kingdom of "self" deep in the soul of the bourgeoisie, and strive to transform their world outlook. This school has become the advanced unit of the whole municipality.

In work to support the Left, the use of Chairman Mao's teaching on two "musts" to make propaganda among the masses and to organize and arm them is essential to consolidating the proletarian dictatorship, guarding against capitalist restoration and building socialism. The struggle between corruption and opposition to corruption under socialist conditions is actually a struggle between restoration and opposition to restoration. Only by taking up the weapon of the two "musts" can we guard against the corruption of bourgeois ideology and smash the plot of the class enemies to restore capitalism.

For example, the No. 1 man of a middle school was not strong in fighting spirit and was passive with work because of the corruption of bourgeois ideology. After a comrade of our company came to this middle school, he used the weapon of the two "musts" to help that man, presented him with the red-cover revolutionary precious book and chatted with him. Through fiercely criticizing the decadent ideology of the bourgeoisie, this responsible person was made to understand that while the steel cannon-ball hits one's body, the sugar-coated cannon-ball hits one's soul, and that to change power, people must first be changed, and to change a person, his mind must first be changed. If he slid down further without heightening his vigilance, he would become a revisionist. After that, he set up a battlefield in his mind, consciously combated self and criticized revisionism, brought the revolutionary zeal into play, and made a greater success of his work.

A new fighter of our company went to a school to give military training to a class. He studied Chairman Mao's teaching on the two "musts" and criticized the bourgeoisie together with the students. He helped them sew and patch their clothes, taught them to make sandals, and gradually established the revolutionary style of hard struggle. The students unanimously

declared: We'll take over the heirloom, forever follow Chairman Mao and go to mountainous areas and the countryside to make revolution.

We have won an extremely great victory by way of the heroic great proletarian cultural revolution. The revolution is developing and the people are advancing. Unfolding before our eyes are the boundlessly bright prospects of the socialist revolution and socialist construction, and the dawn of a new world without imperialism,capitalism and the exploitation system lies just ahead. We certainly must be modest and prudent, guard against arrogance and impetuosity, continue with the revolution, be thoroughgoing with the revolution, never stand still, and contribute our due share to the Chinese revolution and the world revolution.

* * *

Five Songs of Revolutionary History

(Hung-ch'i [Red Flag], No. 5, May 1, 1970)

SONG OF MARCH

(In firm and forceful tone)

Score by Nieh Erh (聶耳), with words rewritten collectively

Comrades, unite and march toward the front of the War of Resistance against Japan. March! Take up your arms quickly. March! Annihilate the invaders and resolutely carry the War of Resistance through to the end. Follow our great leader Chairman Mao closely, hold high the red flag, and march ahead! Follow our great leader Chairman Mao closely and march toward the road of liberation!

SONG OF BIG ROADS

(In resolute tone)

Score by Nieh Erh, with words rewritten collectively

Hengyo, haiho, haihai, hohai, hengyo, hohai, hangho, haihang. We all work with one heart, (ho, ho, hai), our strength is great, and the iron roller we together pull forward. (Ho, haihang). The roller crushes to pieces the old world (ho-ho-hai). We build the big roads, and create a peasants' new world. (Ho, haihang). Worker-peasant brothers, let's fight together. Worker-peasant brothers, let's fight together to overthrow the three big mountains, fill the chasm of misery, follow the Chinese Communist Party, unite and fight till tomorrow. Worker-peasant brothers, unite. Worker-peasant brothers, unite to get rid of the brambles and march ahead on the big and wide road of the revolution. Hengyo, haiho, haihai, hohai, hengyo, hohai, hangho, haihang, hengyo, haiho, haihai, hohai, hengyo, hohai, hang.

REVOLUTIONARY SONG OF WORKERS AND PEASANTS

(In powerful and unrestrained tone)

Score by Nieh Erh, with words rewritten collectively

Charge! Charge! Charge! We are revolutionary workers and peasants! Charge! Charge! Charge! We are revolutionary workers and peasants! Hand in hand, we charge forward bravely; shoulder to shoulder, we struggle together. Landlords, compradors, and exploiters made us poor; imperialist invaders brought our nation disasters. We shed all our blood and sweat, but we have nothing but two empty hands. We have created the wealth of mankind for them to enjoy; we have suffered all exploitation and oppression to

fatten the parasites. Class brothers, rise quickly. Unite! Struggle! Struggle! We must form a solid worker-peasant alliance and unite the masses. The Chinese Communist Party is the vanguard of the revolution. It leads armed struggles to seize political power. Overthrow the reactionaries, wipe out all who ruin us. We must create a new world. We are revolutionary workers and peasants. Charge! Charge! Charge! (Shouting) Oh, charge!

NEW WOMEN

(In agitated tone)

Score by Nieh Erh, with words rewritten collectively

New women are the awakened laboring masses. New women must raise their heads in struggle, break the cages, smash the fetters that have bound them for thousand years, strive for emancipation, and win a new life for women. Unite with our suffering brothers and fight! We must hit hard at the man-eating old system! Fight! We must stir up the tempest of the world revolution. Hold high the red flag, take up swords and guns, unite and fight valiantly. To the light of dawn, charge forward valiantly. New women are brave to be vanguards!

GO TO THE ENEMY'S REAR

(In a tone of tactfulness and bravery)

Score by Hsien Hsing-hai (洗星海), with words rewritten collectively

Go to the enemy's rear to wipe out the [Japanese] devils completely, go to the enemy's rear to wipe out the devils completely! The Eighth Route Army are the vanguards; the guerrillas are surprise raiders. Yesterday they wiped out one enemy company; today they wiped out one battalion. They send fear into the enemy's spine. They make the Japanese invaders uneasy. Go to the enemy's rear to wipe out the devils completely, go to the enemy's rear to wipe out the devils completely! Penetrate deep into the enemy's rear to set up bases and mobilize the masses, so everyone in the nation is a soldier. Go to the enemy's rear to wipe out the devils completely, go to the enemy's rear to wipe out the devils completely!

Go to the enemy's rear to wipe out the devils completely, go to the enemy's rear to wipe out the devils completely! The mine warfare is really powerful; the tunnel warfare makes its effects felt. The versatile guerrillas take the initiative to attack and they are truly valiant. They fear not bloodshed and sacrifice. They fight the enemy bravely and win outstanding victories. Go to the enemy's rear to wipe out the devils completely, go to the enemy's rear to wipe out the devils completely. The people's army is ever victorious, the people's war is peerless in prowess. Go to the enemy's rear to wipe out the devils completely, go to the enemy's rear to wipe out the devils completely!

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END

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